

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

MERCHANDISING MUSCLE

akes us your strong right arm
in the rich Richmond area

IN-STORE FOOD DISPLAYS

6 COMMUNITY CLUB AWARDS

IN-STORE DRUG DISPLAYS

7 MAILINGS TO RETAILERS

IN-STORE FOOD DEMONSTRATIONS,
SAMPLING, COUPONING

8 PERSONAL CALLS ON JOBBERS,
WHOLESALEERS, RETAILERS

STORE WINDOW DISPLAYS

9 REPORTS TO FOOD ADVERTISERS

BARGAIN BAR PROMOTIONS

10 PROMOTIONAL SPOTS

11 NEWSPAPER ADS

WLEE • WXEX-TV

NBC Radio, Richmond

NBC-TV serving Richmond, Petersburg & Central Va.

Tinsley, Pres. Irvin G. Abeloff, Vice Pres. WXEX-TV Harvey L. Hudson, Gen. Mgr. WLEE

Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston;

Larke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGavren-Quinn in Seattle, San Francisco, Los Angeles

MARKETING BY
AGENCIES: PLUS
OR HIDDEN COST?

Tv advertisers disagree on how far agency services should go. Small advertisers like marketing services, some big firms fear duplication

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miracle

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WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley

SOLVAY PROCESS DIVISION • ALLIED CHEMICAL
Perkins Plant • Moundsville, W. Va.

No. 2 OF A SERIES
CHEMICALS

Solvay manufactures Chlorine, Caustic Soda, Chloromethanes, Vinyl Chloride and many industrial chemicals needed in plastics, soaps, textiles, paper, gasoline and petroleum products. Natural salt deposits, proximity to consuming markets, excellent rail and Ohio River facilities motivated completion of this multi-million dollar operation in this area.

Solvay—another BIG in this GROWING BIGGER market where nearly two million people spend over two-and-a-half billion dollars annually . . . where 425,196 TV homes react to the influence of WTRF-TV.

"I've been with Solvay since this new plant started; some 300 of us work here now. Moundsville's twelve miles from home but I really enjoy that drive along the river. We live in Wheeling; we, meaning the wife and daughter. Guess you'd call me a family man. Fish a little but I go for armchair duty in front of that TV set, love "Wagon Train." In fact, WTRF-TV suits us just fine! I'd say we live nicely."

For availabilities, call Bab Fergusan, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdar 2-7777.

National Rep., George P. Hallingberry Company.

316,000 watts

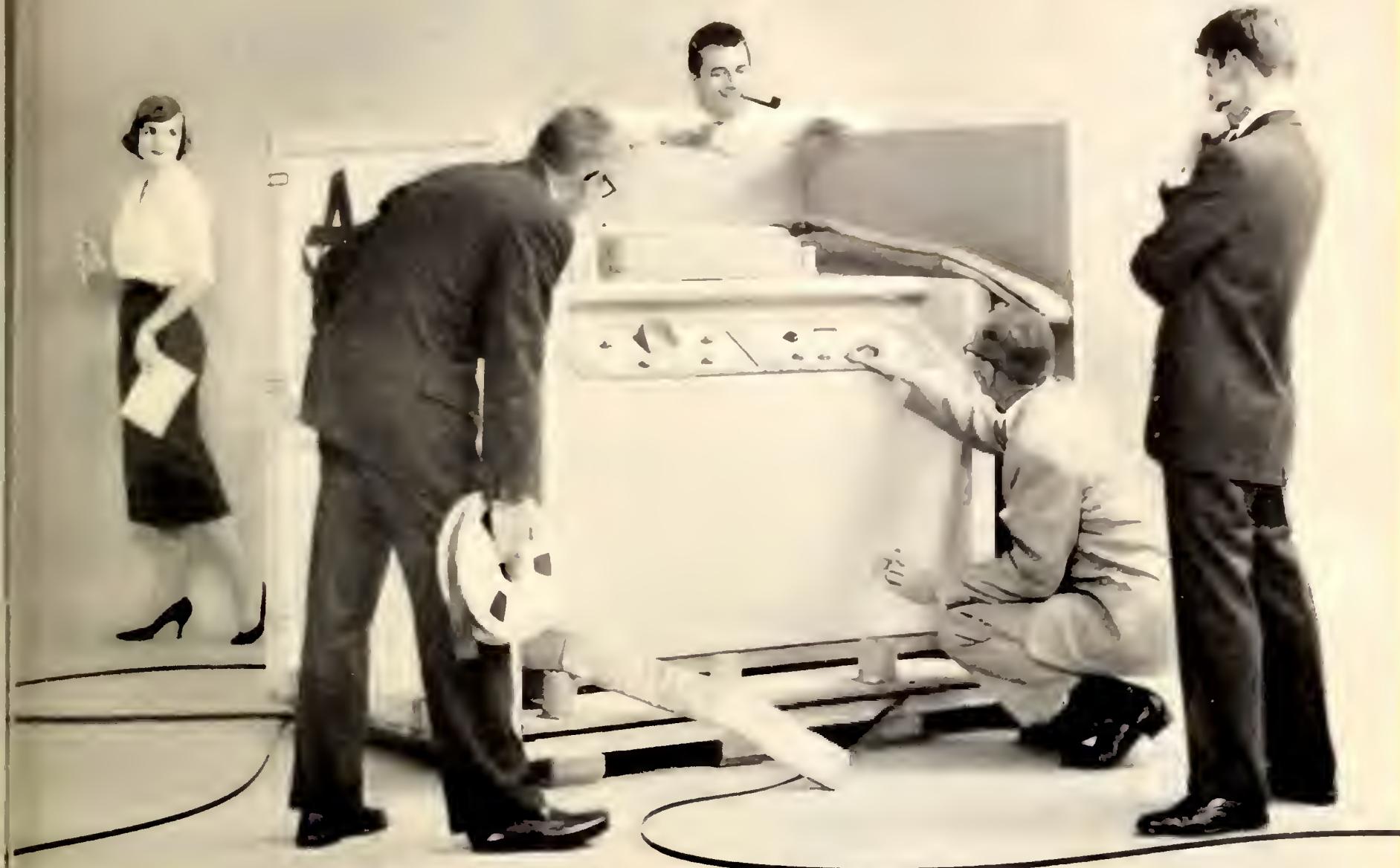


network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!

wtrf tv
7



Pushbutton TV recording has arrived!

Independent and Network stations are now taking delivery on Ampex "Videotape"® Recorders, and the long expected "quality" revolution is here. For they record the full, linear grey scale on magnetic tape — and playbacks look live!

Pushbutton operation too! Handle like standard tape recorders. Tape travels only 15 inches per second, packing 64 minutes of picture and synchronized sound into a 12½" reel. Has all the advantages and economies of tape recording, too...tapes can be played back immediately, or re-used again and again.

You can now buy the "Videotape"® Recorder, and all other Ampex professional equipment, on a factory-direct basis. For complete information, write to the address below.

YOU BENEFIT BY DEALING DIRECT

- PERSONAL CONTACT WITH AMPLEX THROUGH FIELD SALES ENGINEERS
- COMPLETE PRODUCT INFORMATION AND INSTALLATION SERVICE

NEW YORK, CHICAGO, LOS ANGELES, DALLAS, WASHINGTON D.C., DETROIT, SAN FRANCISCO

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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What network tv shows cost; the number of hours live and film on the networks. See Television Basics, 21 December, for the latest figures

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What do YOU want from YOUR SHREVEPORT Station?—



- 250,560 FAMILIES? (KWKH Weekly NCS No. 2)**
- 63,730 FAMILIES? (Station B NCS No. 2)**
- 34,900 FAMILIES? (Station C NCS No. 2)**
- 28,690 FAMILIES? (Station D NCS No. 2)**

Nielsen NCS No. 2 shows that KWKH gives you more circulation than all other Shreveport stations combined!

KWKH is the only station in the Shreveport area with a full-time News Department, full-time Farm Department, Sports Department and Oil and Gas Department. KWKH programs with quality. Listeners respect and believe what they hear on this "Great Station", and results prove it.

KWKH's 140 counties have 727,530 radio homes. That's more people than live in St. Louis or Washington! And KWKH actually reaches over twice as many homes as either Shreveport TV station!

KWKH Nielsen coverage map (NCS No. 2, Nov., 1956) showing counties with weekly audience of 10% or more of total homes. Nielsen actually credits KWKH with measurable audiences as far distant as Luna County, New Mexico — and many other counties not shown on this map!



K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA
ARKANSAS



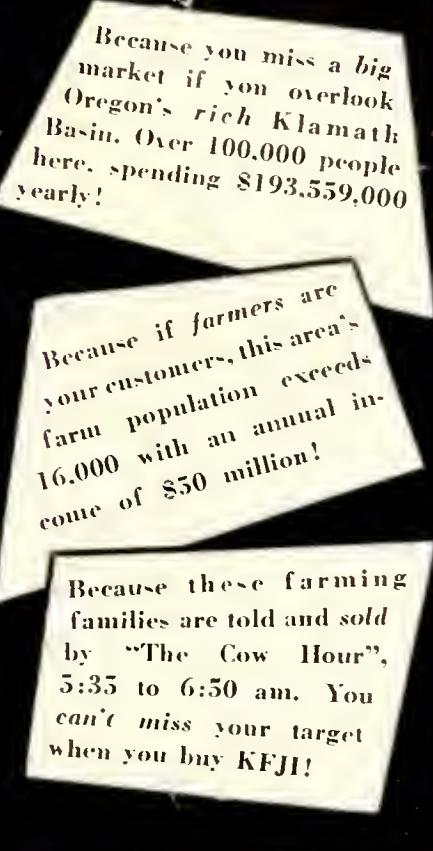
50,000 Watts • CBS Radio

The Henry I. Christal Co., Inc.
Representatives

Henry Clay
Executive Vice President

Fred Watkins
Assistant Manager

1150 KC



Dominates...
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"
Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

NEWSMAKER of the week

The man who coordinated Philip Morris' marketing plans for the revolutionary changes in its cigarettes and packaging has been named president of the company. He is Joseph F. Cullman 3d and he succeeds the late O. Parker McComas, who died two weeks ago. Cullman had been executive v.p.

The newsmaker: Joseph F. Cullman 3d has been in the tobacco business all his life and his family has been in it since 1840. Tradition has played little part, however, in the marketing moves superintended by Cullman at Philip Morris, Inc., during the past few years. They include package revamping, the flip-top box, the new Marlboro, Parliament and Spud cigarettes and the media shifts (specifically into spot) to put over the new look. Whatever the media shifts Philip Morris, like all tobacco firms, has consistently put the bulk of its money into the air media.

Today, the firm has about 50% of its ad dollars in tv alone, though it uses practically all media except direct mail. To Cullman tv means delivery of an audience in huge gulps. Specifically, this is accomplished, in addition to spot, via Mike Wallace and an alternate half hour of *Suspicion* for Philip Morris cigarettes plus an alternate half-hour of *Playhouse 90*, *Tonight* and a year-round schedule of sports (pro-football, hockey and baseball) for Marlboro.

Though radio plays a lesser role in Philip Morris' marketing plans, the firm's *Country Music Show*, which started touring the country early this year, is considered a dramatic merchandising success. It has appeared on CBS Radio since July, hits six cities a week live.

Cullman came to Philip Morris via the firm's absorption of Benson & Hedges, a firm controlled by the Cullman family, early in 1954. He had been executive vice president of B&H, which had sold Parliament to the luxury trade, significantly foreshadowing the tobacco revolution to come with its cotton filter and hardcover pack. He entered the Philip Morris family as a vice president, then became executive vice president a year later. In addition to his new post, Cullman is chairman of Philip Morris Overseas, a division set up last year, and a director of the Benson & Hedges division: Philip Morris (Australia), Ltd.; CATANA, a Venezuelan firm which markets Philip Morris products; Milprint, Inc., a packaging firm acquired by Philip Morris this year; Cullman Bros.; Underwriters Trust Co. and ASR Products Corp.

This long line of directorships is juggled by a 45-year-old executive. Cullman, however, is no exception. All of PM's top New York executive teams are 50 or under. Wirt Hatcher, who is in charge of PM's tobacco buying and blending and who is headquartered in Richmond, is an elder statesman at 62.



Joseph F. Cullman



YOU MAY GO UP 19½ MILES IN A BALLOON* — BUT... YOU NEED WKZO-TV

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY 8:00 a.m. to 6:00 p.m. 6:00 p.m. to 11:00 p.m.	143 94	57 6
SATURDAY 8:00 a.m. to 11:00 p.m.	50	10
SUNDAY 9:00 a.m. to 11:00 p.m.	40	16

NOTE Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

Here's real, down-to-earth market dominance! ARB shows WKZO-TV is first in 267 more quarter hours than the next-best station—327 for WKZO-TV, 89 for Station B!

WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

100,000 WATTS • CHANNEL 3 • 1000' TOWER



The Fetzer Stations

WKZO-TV—GRAND RAPIDS-KALAMAZOO
WKZO RADIO—KALAMAZOO-BATTLE CREEK
WJEF RADIO—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WMBD RADIO—PEORIA, ILLINOIS

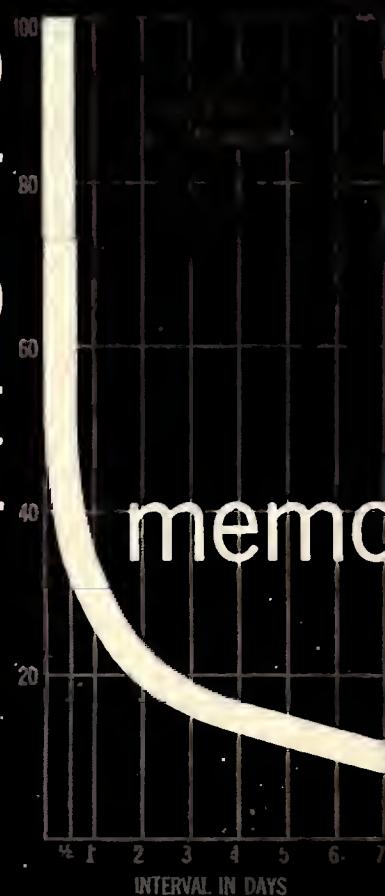
WKZO-TV

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

*Major David G. Simmons set this new world's record on August 20, 1957.

No
grocer
to
prompt
her memory!



From Pohlberger, "PSYCHOLOGY IN ADVERTISING."

Today nothing propels the shopper toward your product except her memory of you (and in-store display if you get it). Supermarkets carry a minimum of 2500 items by definition; an average of 5000. How do you win in this tough multiple-choice test? By prompting your customer's short memory as many times as possible per week. And you do it most efficiently with CBS Radio daytime dramas. As little as **\$10,000 delivers 20.7 million commercial-minute impressions a week, 3.2 impressions on each of 6.4 million listeners.**

CBS RADIO NETWORK



No wonder advertisers like American Home Foods, Best Foods, General Foods and Lipton Tea use dramatic serials on CBS Radio, to build their customers' memories — and their product sales.

in the U.S. there are approximately
15 MILLION TEENAGERS
25 MILLION IN THEIR TWENTIES
30 MILLION IN THEIR THIRTIES
35 MILLION IN THEIR FORTIES
37 MILLION OVER FORTY



And Every One Affects Sales!

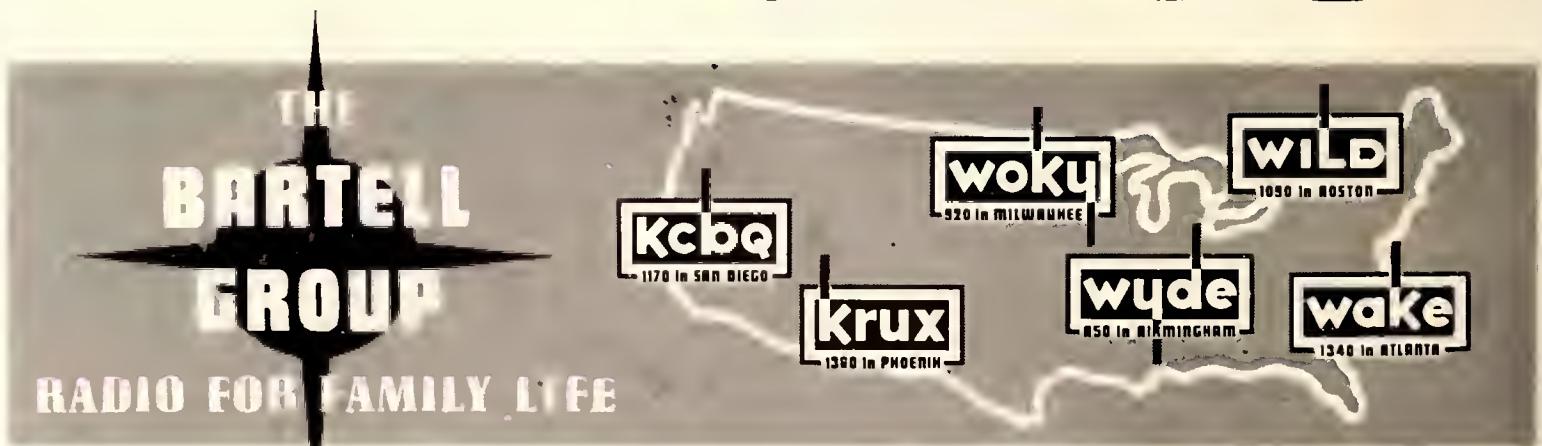
The Bartell Group concept of family radio has, through ten years of sampling, demonstrated that a general audience can be kept intact by a continuous program service of broad acceptance.

No audience fragmentation by programming to special groups.

Result: advertisers always reach buyers.

Highlighting the success of family radio is the clear rating dominance of Bartell Group stations.

Bartell It...and Sell It!



AMERICA'S **FIRST** RADIO FAMILY SERVING 10 MILLION BUYERS

Sold Nationally by ADAM YOUNG, Inc. for WOKY The KATZ Agency

SPONSOR-SCOPE

14 DECEMBER
SPONSOR PUBLICATIONS INC.
Copyright 1957
Directed by
BEN BODEC

Even though sales prospects for 1958 show signs of cloudiness at the moment, Detroit isn't faltering on advertising expenditures.

In fact, for tv in particular there's this bright ray: General Motors apparently will fatten its tv budget in the first half of 1958 in the hope that the medium will jog spring sales into a prosperous groove. Pontiac, for instance, will attempt to do it by the specials route.

Where the sales squeeze is showing up for the Detroit giants is here: The popular-priced cars—Ford, Chevrolet, and Plymouth—are dominating the market, while the Mercury-DeSoto-Dodge class is finding prospects slimmer.

Longer-range, of course, broadcasters will have to worry about Detroit production cuts (since the automotives still gear their ad money to the production table). But nothing that drastic is visible right now.

(For background on Detroit's air media participation this season see SPONSOR-SCOPE, 4 May; SPONSOR article, 4 May, page 27.)

Campbell-Ewald this week took the wraps off a 13-week schedule of radio spots which starts 6 January in over 125 markets.

It will be the same market list that Chevrolet used this fall to ballyhoo new models, though fewer stations will be used in the major centers.

The Ford car probably set a record between 3-9 November for the number of tv homes reached by a single product during a single week.

In those seven days a demonstration of Ford's 1958 models was witnessed in a total of over 60 million homes.

The cost-per-1000-homes-per-commercial minute for these exposures came to an average of \$3.15. Here's a cost breakdown for Ford's network tv that week:

PROGRAM	HOMES REACHED	TIME-TALENT	COMM. MINS.	CPM/HPCM
Suspicion	9,900,000	\$170,000	1	\$4.25
Zane Grey	14,300,000	95,000	2	3.30
I Love Lucy Special	23,000,000	100,000	6	2.80
Ernie Ford	13,100,000	90,000	3	2.30
TOTAL	60,300,000	\$755,000	15	\$3.15 Avg.

Ultra-promotion-minded Bristol-Myers is thinking about jmketing the press to Florida for a stunt in connection with a new product.

As an added attraction it's looking for Alfred Hitchcock's attendance.

One of spot radio's oldest institutions—the Esso Reporter—is pulling in its horn appreciably because of a marketing problem.

The number of stations carrying this nightly newscast is being reduced from 61 to 33. (But there won't be any cutting back of the Esso Reporter's tv versions.)

Esso's new radio strategy in the cancelled markets calls for this substitution: Spot announcement flights.

Meantime International Silver and Metropolitan Insurance (both Y&R) are showing an interest in splitting the sponsorship of many of the cancelled Esso newscasts.

The Esso Reporter was introduced in October 1935 via Marshalk & Pratt. Curt Peterson, now supervising the account at McCann-Erickson, was the original buyer of the Reporter schedules.

Revlon will join the specials brigade next year.

The cosmetic company's tv plans for 1958 (still in the wrap-up stage) will include:

- Use of some specials in addition to its three major regularly-scheduled shows.
- Continued allocation of 80% of the ad budget (which this year was around \$15 million) to tv.

Revlon apparently has decided to put its participation in tv on a more fluid basis to reduce program risks.

Fiscal note: Revlon now estimates it will come closer to \$95 million in gross sales than the \$100 million anticipated earlier. But it still expects to run about \$3 million ahead of its chief competitor, Avon.

The outlook for smooth contractual going for Nielsen's 1958 tv coverage survey (NCS#3) was somewhat uncertain this week.

SPONSOR-SCOPE's cross-section check on what the agencies and networks are thinking about the proposed project shows:

- BBDO's research department just about has decided to forego NCS#3 and substitute its own home-made system for measuring tv home coverage.
- CBS TV is willing to go along, but NBC wants to do some more mulling.
- Compton, key media agency for P&G, has deferred renewal of the service until Nielsen gets more explicit about the mechanics, etc. of the survey. Indications, however, are that Compton will again subscribe if it gets the requested information.

Commented a Compton executive: "After all, it's the stations that are the key support for this project. We're just the byproduct."

BBDO's technique, as explained to SPONSOR-SCOPE, will involve (1) working out grade B signals, (2) use all the ARB surveys to pinpoint the trouble or overlapping spots, (3) watch the rating reports of key cities, and (4) keep the set count up to date through material periodically made available by various sources.

Among the events the biggest buzz on Madison Ave. this week: 1) Another top-ranker, Ken Beirn, became a casualty of the agency merger mushrooming. He resigned from Erwin Wasserman-R&R along with F. Von Ruthrauff. 2) Whitehall pulled its Kolynos business out of Grey and the impression gained currently is that it all stemmed from an interview with Grey's president, Arthur Fatt, on WABD's Night Beat in which Fatt admitted he used Crest instead of Kolynos.

New England broadcasters have committed themselves to an aggressive and continuing job in selling advertisers and industrialists on the economic soundness of the area.

The initial meeting to devise ways of activating this theme will be held at the Vendome Hotel, Boston, 18 December.

Daniel W. Kops, executive v.p. of WAVZ, New Haven and NARTB's New England director, heads up the movement. It will be known as the New England Broadcast Leadership Conference.

(For further details see NEWS WRAP-UP under Radio Stations, page 59.)

ABC TV is moving into the area of the big-money quiz via a newcomer, Win a Million, which it is installing in the Thursday 9:30-10 p.m. slot.

Univac will serve as one of the props and Lloyds of London has insured the network against a participant breaking the bank the first night.

After some road tests with Univac to figure out winning chances, the network will establish a price for the program.

ABC TV also has assumed the obligation for the alternate week of Harbor Master (R. J. Reynolds) and is offering the show for \$39,750 net.

SPONSOR-SCOPE *continued . . .*

Madison Avenue reps this week got a big pre-Christmas package of cheer from radio. The new-business blues of recent weeks disappeared in a rash of activity.

Availability requests included:

CHESTERFIELD-OASIS: Announcements in 70 to 80 markets, with schedules starting 6 January. In some areas, orders will be from 15 to 20 spots a week; in others, from 20 to 40 spots. Reps are keeping their fingers crossed, hoping this new campaign will be a long-lived one, in contrast to the shortie that came out of the "King" commercial in early 1957. (McCann-Erickson).

SILVERSMITHS GUILD: Around 15 spots a week in 25 scattered markets for 13 weeks. The main target of this campaign: auto traffic. The Guild also uses a batch of five spots on NBC's Saturday Monitor. (Fuller & Smith & Ross).

NATIONAL BISCUIT: A mixed schedule, depending of local availabilities and other factors. (McCann-Erickson).

CHEVROLET: See extended report on page 9.

CHESEBROUGH-POND: Inquiries concern its Vaseline products. (McCann-Erickson).

National spot this week was somewhat less perky on the tv side, but there was this bright ray: Several major agencies say they have schedules that could break anytime before mid-January.

One of these prospects is American Sugar Refining at Bates.

Among the week's actual returnees was Pepto-Bismol, with a 13 week schedule that starts in January.

December has brought an unexpected windfall to ABC TV and NBC TV. The billings may add up to \$1 million.

The bulk of this sudden and quick spending went to ABC. For a pre-Christmas promotion 7-Up unloaded about \$500,000 in open minutes on both night and daytime programs. Whitehall picked up 14 minute participations in evening shows, in the anticipation that they will average out to \$3 per 1000 homes.

NBC's splurger was Elgin Watch, via JWT. It bought into Suspicion and Perry Como.

The Whitehall money was a mixture of residue discounts and unloading of some of the heavy profits that the drug industry experienced from the flu epidemic.

The Westinghouse stations have pulled still another coup on the business.

The company this week finished a long-range plan for tv program development to function under the label Project 62.

It provides for a certain amount of air time each week for both research and development of new concepts.

(See NEWS WRAP-UP, page 59, for further details.)

Pulse delivered its first network radio rating compilation to ABN this week.

This data serves as a replacement for the NRI which ABN cancelled not so long ago. The Pulse version covers 26 markets, says ABN.

New network radio business ran a normal course this week. The more substantial orders among the networks included these:

CBS: Bristol-Myers, seven 7½-minute units per week; General Mills, an additional five 7½-minute units per week; Knuse Foods and Niagara Therapeutical Chair, a weekly quarter-hour each of Arthur Godfrey.

MBS: Colgate, 135 additional a.m. sportseasts per year for Brisk toothpaste; Niagara Therapeutical Chair, 11:30-midnight Monday through Friday (Mallis agency).

NBC: Standard Brands, 20 participations weekly on Monitor; Pepsodent, 100 six-second participations for two weeks, starting 27 January; Foster-Milburn Co., 37 weeks of minute participations in One Man's Family (Street & Finney).

SPONSOR-SCOPE *continued . . .*

By and large, the tv networks can't complain about their time-sold position for the first quarter of next year.

Data gathered from the three networks by SPONSOR-SCOPE this week indicates that the picture looks like this:

NIGHTTIME: 66 hours, as compared to 60½ hours for the first quarter of 1957.

DAYTIME: 51½ hours vs. 42½ hours.

The sold position of the individual networks in terms of **nighttime half hours per week** breaks down thus:

NETWORK	FIRST QUARTER 1958	FIRST QUARTER 1957
ABC TV	36 half hours	18½ half hours
CBS TV	50½ half hours	54 half hours
NBC TV	45½ half hours	47½ half hours
TOTAL	132 half hours	120½ half hours

The sold position of each of the networks in terms of **daytime quarter hours** stacks up this way:

ABC TV	26 quarter hours	16 quarter hours
CBS TV	102 quarter hours	113 quarter hours
NBC TV	78 quarter hours	40 quarter hours
TOTAL	206 quarter hours	169 quarter hours

Where the tv networks expect to do the hottest bidding for business next year is in the daytime area.

Three strategic moves loosened up daytime selling this year, and the networks look for the momentum to keep building in 1958. The three were (1) a less rigid adjacency protection, (2) establishment of the brand discount for "checkerboarding" and (3) introduction of the alternate week concept, plus crossplugs.

An additional factor in advertiser daytime interest was the considerable increase in daytime programming.

Here's a comparison of the number of weekly **daytime programed quarter hours**:

NETWORK	DECEMBER 1958	DECEMBER 1957
ABC TV	60	20
CBS TV	130	102
NBC TV	120	80
<hr/>	<hr/>	<hr/>
TOTAL	310	202

CBS TV this week processed the latest NRI and calculates that it still is quite a bit ahead of the competition in terms of top-rated periods.

In over-all nighttime half-hours, the CBS count of "firsts" was ABC TV, 15; CBS TV, 57; and NBC TV, 33.

The score for top-rated daytime quarter-hours, as CBS sees it: ABC TV, 0; CBS TV, 19; and NBC TV, 9.

An arresting point made by TvB at a presentation before admen and others in the Waldorf Astoria, N. Y., this week was that **tv takes less than a fifth of the money to reach 1 million people that other media require.**

The cost of reaching that million compares, said TvB, this way:

TV NIGHT	TV DAY	NEWSPAPERS	WOMEN'S SERVICE MAGAZINES
\$1,420	\$1,050	\$10.790	\$6.480

For other news coverage in this issue, see Newsmaker of the Week, page 4; Film-Scope, page 49; Spot Buys, page 54; News and Idea Wrap-Up, page 59; Washington Week, page 67; SPONSOR Hears, page 70; and Tv and Radio Newsmakers, page 76.



**come
and
get it
...in
Miami**

***Everything you need to nourish sales
is yours via WQAM . . . including
38.1% of the daytime radio audience***

WQAM's unique blend of entertainment, news, showmanship and precision production consistently produces the audience dominance you need for successful advertising.

Hooper shows WQAM first. So does Pulse. So does Trendex. And so does a recent Southern Florida Area Pulse, accounting for 31.5% of the state's population.

Let a Blair man wait on you . . . or summon General Manager Jack Sandler to wait on you.

WQAM Miami

Serving all of Southern Florida with 5,000 watts on 560 kc . . . and Radio #1 in Miami

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

ZIV SHOWS PACK THE **1-2 PUNCH!**

JAMES W. SEILER (Left), Director of ARB and his Station Relations Manager, ROGER N. COOPER, review the facts supporting his statement:

"In summarizing viewing habits recorded in ARB diaries, we find ZIV shows frequently at the top among TV programs."



**WATCH ZIV'S
NEWEST
CONTENT
FOR TOP
RATINGS!**

Get a Ziv show and you've got what it takes to win top ratings. Look how Ziv shows outrate all syndicated programs in city after city.

• **BALTIMORE** **I-2**

- | | |
|-------------------------|-------------|
| 1. MEN OF ANNAPOLIS.... | 26.3 |
| 2. HIGHWAY PATROL | 19.3 |

PULSE, Sept. '57

• **CLEVELAND** **I-2**

- | | |
|--------------------------------|-------------|
| 1. HIGHWAY PATROL | 25.8 |
| 2. MR. DISTRICT ATTORNEY | 18.6 |

ARB, Sept. '57

• **DETROIT** **I-2**

- | | |
|-------------------------|-------------|
| 1. HIGHWAY PATROL | 31.9 |
| 2. DR. CHRISTIAN | 23.1 |

ARB, Sept. '57

• **PHILADELPHIA** **I-2**

- | | |
|-------------------------|-------------|
| 1. HIGHWAY PATROL | 18.9 |
| 2. I LED 3 LIVES..... | 14.0 |

ARB, Sept. '57

• **CINCINNATI** **I-2**

- | | |
|-------------------------|-------------|
| 1. DR. CHRISTIAN | 24.7 |
| 2. HIGHWAY PATROL | 23.1 |

ARB, Aug. '57

• **PITTSBURGH** **I-2**

- | | |
|-------------------------|-------------|
| 1. HIGHWAY PATROL | 43.0 |
| 2. DR. CHRISTIAN | 38.6 |

ARB, July '57

• **BUFFALO** **I-2**

- | | |
|-------------------------|-------------|
| 1. HIGHWAY PATROL | 24.5 |
| 2. MAN CALLED X..... | 21.5 |

PULSE, Sept. '57

• **COLUMBUS** **I-2**

- | | |
|---------------------|-------------|
| 1. HIGHWAY PATROL | 29.2 |
| 2. MEN OF ANNAPOLIS | 22.2 |

PULSE, July '57

• **ODESSA, TEX.** **I-2**

- | | |
|------------------------------|-------------|
| 1. MAN CALLED X. | 33.5 |
| 2. HIGHWAY PATROL | 33.3 |
| 3. MEN OF ANNAPOLIS | 32.0 |
| 4. MY FAVORITE STORY | 31.8 |
| 5. SCIENCE FICTION THEATRE.. | 31.3 |

PULSE, April '57

• **PORTLAND** **I-2**

- | | |
|--------------------------------|-------------|
| 1. SCIENCE FICTION THEATRE.... | 35.5 |
| 2. HIGHWAY PATROL | 28.9 |

PULSE, April '57

• **NASHVILLE** **I-2**

- | | |
|------------------------|-------------|
| 1. HIGHWAY PATROL | 28.7 |
| 2. DR. CHRISTIAN | 27.9 |

PULSE, April '57

• **NEW YORK** **I-2**

- | | |
|-------------------------|-------------|
| 1. HIGHWAY PATROL | 15.2 |
| 2. MEN OF ANNAPOLIS.. | 10.6 |

ARB, July '57

• **ATLANTA** **I-2**

- | | |
|--------------------------------|-------------|
| 1. SCIENCE FICTION THEATRE.... | 25.3 |
| 2. DR. CHRISTIAN | 23.0 |
| 3. HIGHWAY PATROL | 21.8 |

ARB, May '57

Sea Hunt[®]

Starring

LOYD BRIDGES

... in stories of exciting action on land, sea and under the sea!

BOUGHT IN OVER 100 MARKETS
TO WIN AUDIENCES AND SALES FOR:

- Standard Oil of California
- Farm Bureau Insurance
- Cott Beverages
- Kroger
- Phillips 66
- Budweiser Beer
- Carling's Beer
- Hope Natural Gas Co.
- Bowman Biscuit Co.
- Edsel Cars
- Safeway Stores
- Household Finance
- Mercantile National Bank
- Bristol-Myers

And other important advertisers
and TV stations!



**ZIV SHOWS
RATE GREAT**
time after time
in city after city!

Timebuyers at work

SHE only has eyes for you...an **KOIN-TV**. If you and your product have ideas about getting acquainted, **KOIN-TV** will happily handle the introductions...in Portland and throughout 30 surrounding Oregon & Washington counties. Her vital statistics, plus the fascinating facts about **KOIN-TV's** ratings and exclusive coverage are a favorite topic with the debonair gentlemen from CBS-TV Spot Sales. Just ask them.



Evelyn Lee Jones, Donahue & Co., New York, feels that the entire advertising industry in Baltimore—agencies and advertisers, radio, TV and newspapers—should take drastic, dramatic action against the tax on advertising recently enacted in that city. “They must impress upon the Baltimore public,” Evelyn says, “the value of advertising and havoc of this tax. Before the courts hand down a final decision, advertising should be cut entirely for a specified period of time—the newspapers withdrawing from the public the many pages of advertising-supported news, radio-TV replacing advertising-supported entertainment with, say, dull speeches. Public pressure would soon change the mayor’s and his City Council’s decision to tax advertising.” Evelyn thinks that if the industry doesn’t take these bold steps, the tax may stay—meaning less exposure for the advertising dollar, less income for media, fewer agency commissions, and ultimately, fewer product sales. In addition, other cities are likely to take the cue from Baltimore and pass similar taxes, making it a national problem. (See *Newsmaker of the Week*, 16 November SPONSOR and editorial in 30 November issue.)



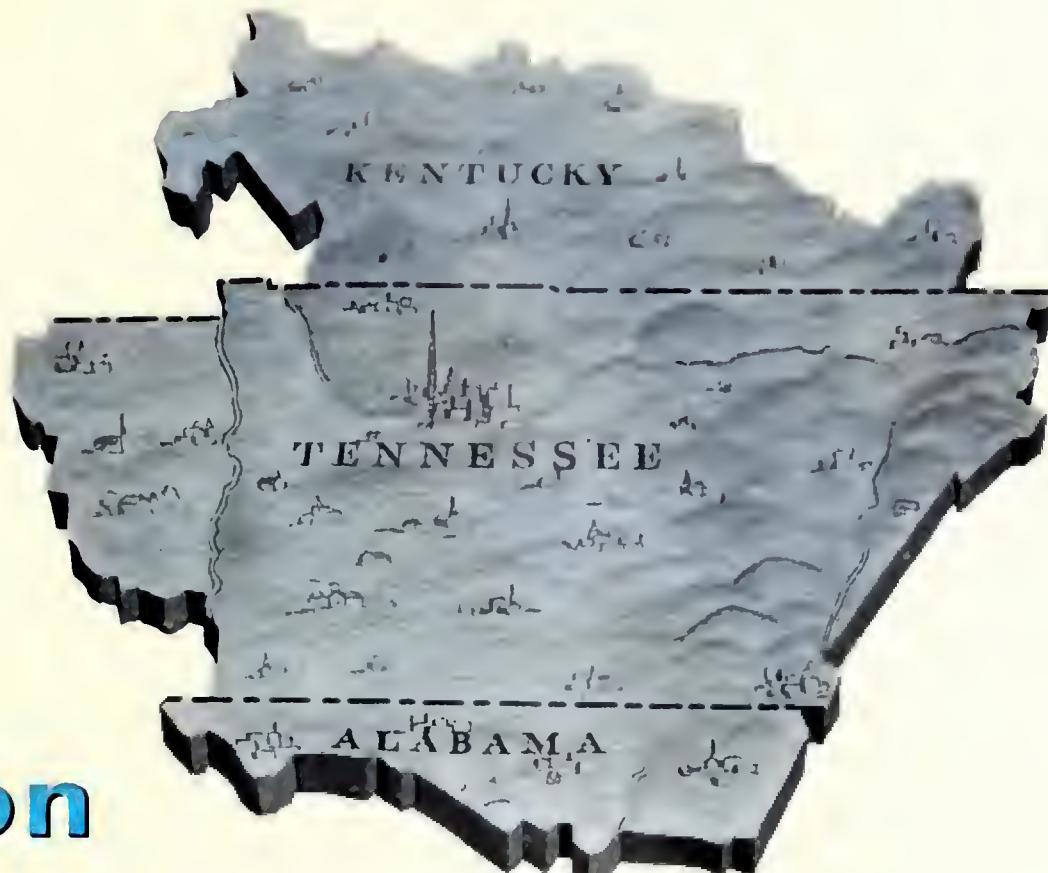
Ed Kahn, Victor A. Bennett Co., New York, feels that radio can be an even more powerful medium of advertising and entertainment by revitalizing the old program formats—variety, mystery, drama, comedy—that were so highly successful in pre-TV days. “Advertisers have become overly infatuated,” Ed thinks, “with the power of the so-called saturation campaign afforded by the music-and-news format. Their announcement schedules offer them low cost and frequency, but the impact of the 60-second spot may often be weak. To properly sell, the advertiser needs time to build images and create desire in his commercials. He needs the leisurely pace of pre-TV programming, where the advertising can be identified with the entertainment and the commercial

messages fully developed. Today, particularly on a local basis, realistic rate cards make this type of program sponsorship feasible. By sacrificing frequency, the advertiser can sponsor these shows across the board throughout the country. And in the next few years, I think we’ll see a trend back to the successful pre-TV formats.”



**There is only
one Sure Way
to sell this**

\$2 Billion WSMpire



Here is a must market for any advertiser. But — there is only one medium capable of delivering all of it at a cost commensurate with the vast sales potential. The facts speak for themselves. How about

FARM MAGAZINES? Impossible. The leading farm magazine reaches less than 1/6 of the homes.

REGIONAL AND LOCAL RADIO? It takes 38 Tennessee, Alabama and Kentucky stations to approximate the WSM daytime audience, at almost 4 times WSM's cost.

NEWSPAPERS? The 14 daily newspapers in the WSMpire cost \$894 for one 600 line insertion.

TELEVISION? WSM's daytime audience is far greater than that of the area's leading Television station, day or night.

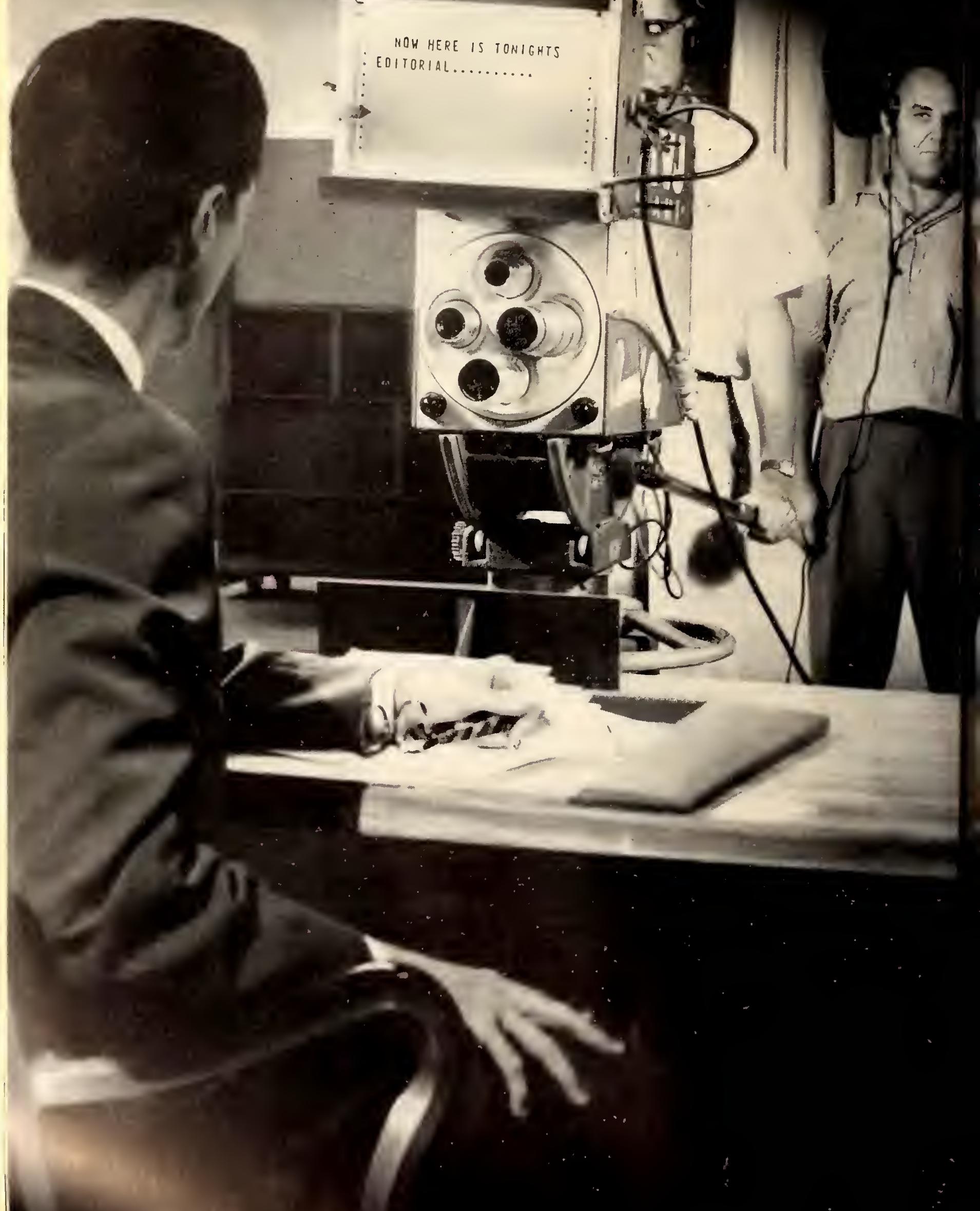
The conclusion is inescapable.

Within the S1 County area of the \$2 Billion WSMpire, WSM delivers 50% of the half-million homes on an average day. And WSM also delivers a bonus day-time audience outside the S1 County area which is even larger than the audience for which you pay.

There is a difference... it's W S M radio

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

NOW HERE IS TONIGHTS
EDITORIAL.....



**CONTINUING
LEADERSHIP
from FLORIDA'S
FIRST
TELEVISION
STATION**

Continuing its record of leadership WTVJ, "Florida's First Television Station," on September 2, 1957 instituted the Nation's first continuing daily television editorial.

The result, in the opinion of the station's management, has been the strengthening of WTVJ's reputation as the "TV News Center Of The South." The public in general, and city, county and state officials in particular, have taken a new, closer look at the presentation of news over WTVJ. While there may be disagreement with the opinions expressed, there is resounding agreement that the WTVJ editorials have been instrumental in affecting public opinion and effecting improvements in the South Florida area.

Television continues to grow and mature. In South Florida it is a certainty that WTVJ, Channel 4 will always lead the way into the future.



Basic Affiliate

*Represented Nationally by
PETERS, GRIFFIN, WOODWARD*

IN THE TOP 50 IN ALL MEASURING CATEGORIES

Says "SALES MANAGEMENT"
in the Nov. 10, 1957 issue

COLUMBUS GEORGIA

And in the Columbus, Georgia
3-County Metropolitan Area the
local and national favorite is . . .

WRBL



• • • • • TELEVISION • • • • •

COMPLETE DOMINANCE
MORNING • AFTERNOON • NIGHT
FIRST IN 97.3% OF ALL QUARTER HOURS
Area Pulse, May 1957

• • • • • RADIO • • • • •
LEADS IN HOMES DELIVERED BY 55%
NCS No. 2

WRBL

AM — FM — TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Sponsor backstage

Don't write off tv's new music shows

For some time now the customary wailing and breast-slapping, and the equally customary bow-taking and credit-grabbing has been in progress around the various advertising agency offices, networks and production headquarters. The tallies on the season's shows are beginning to take on a decidedly conclusive air. The winners are telling hilarious stories while the losers weep and find humor a vanished commodity. At production costs of only slightly more than \$35,000 per episode the helmsmen of *The Restless Gun* and *Tales of Wells-Fargo*, for example, have won themselves seats on the giddily stratospheric top 10 train. Both shows are rating in the mid-30's and along with such other sagebrush saga as *Gunsmoke*, *Wyatt Earp*, *Wagon Train*, et al., have put the Western brand on the media as it has never been marked before.

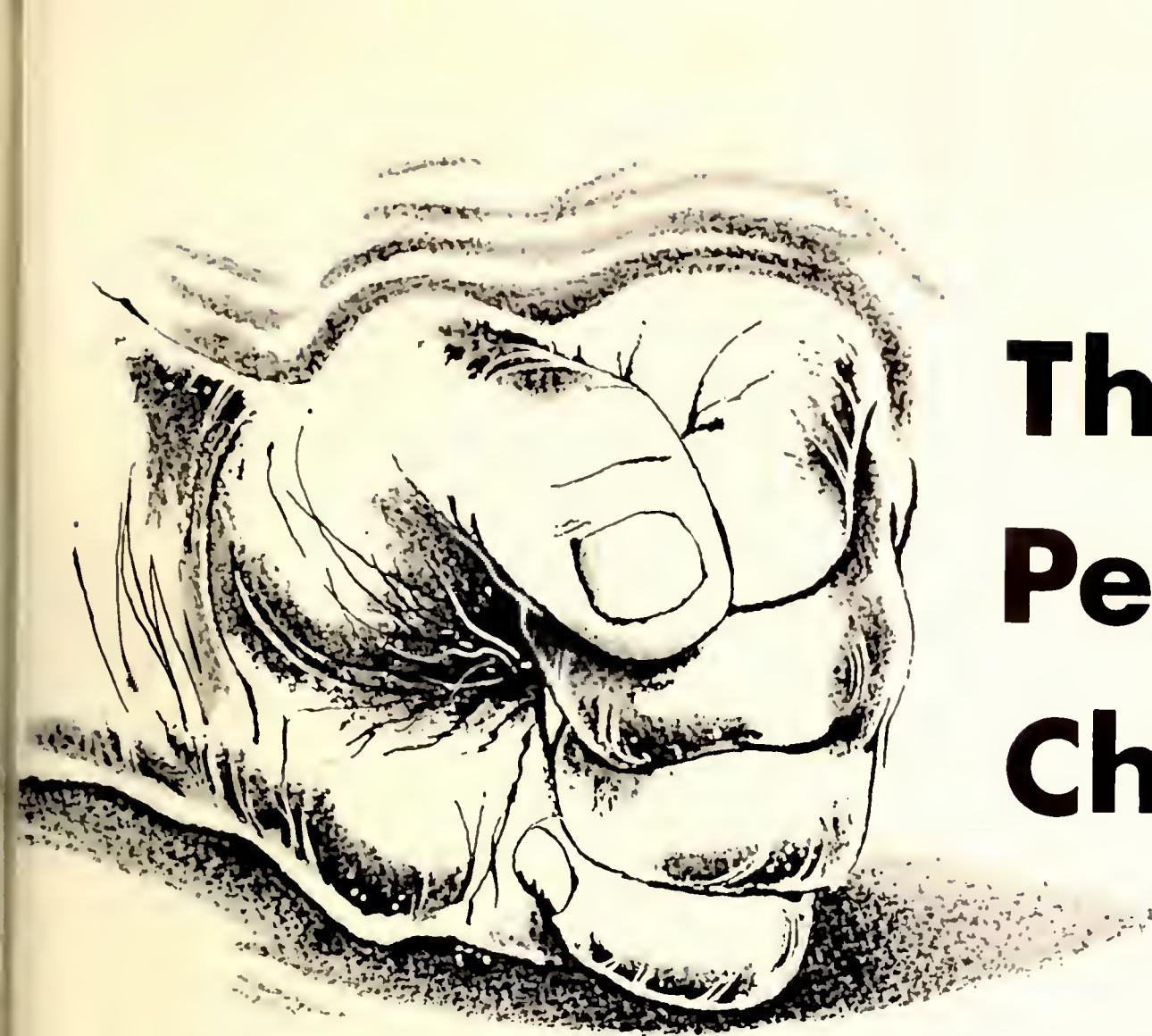


Conversely, at costs of \$115,000, \$100,000 and \$70,000 per stanza respectively, such music shows as *The Eddie Fisher Show*, *The Big Record* and *The Frank Sinatra Show* have done less than satisfy their sponsors. Westerns, as previously and frequently noted, have done extremely well, and musical programs have fared from poor to little more than passing. Neither the Polly Bergen, nor the Pat Boone, nor the Guy Mitchell, nor the Patrice Munsel shows have yet racked up the kind of ratings their agency-sponsor supporters prayed for. And in this duality of developments in this season lies a great danger for advertisers and sponsors generally.

Don't forget Welk

The general tendency in the face of a situation as above-described is for many practitioners on all levels of television to say: "Westerns are great programming buys. Shows starring singers (and, or) musical shows are bad buys." The tendency to overlook specific facts is great. For example, at a cost of just about what an average Western runs, a little over \$35,000 per week, Lawrence Welk still delivers one of the best cost-per-1,000 buys to sponsor Dodge-Plymouth. And, possibly even more startling, at a cost of about \$1.725, *American Bandstand* delivers one of best buys in the business day or nighttime. And, of course, a young singer named Perry Como, still comes in, in the top three most weeks. And Dinah Shore still sells Chevrolets very effectively. And Ernie Ford brings in 30-plus ratings. In short, the season's track record thus far does not necessarily prove that a Western is the only buy an advertiser should consider, nor that music shows should automatically be ruled out.

I am of the firm belief that several of the current crop of newer music shows will still make it big. Sinatra is reported to have told McCann-Erickson and Chesterfield that as soon as he finishes his current film, "Kings Go Forth," which should be by the end of the year, he will concentrate all of his working efforts on his television shows, with the possible exception of a major club date or two. And it's this column's conviction that a fresh, untired Sinatra, con-



The People's Choice!

During the recent vote-getting campaign held in Houston, Texas, for the November 16, 1957 election the four candidates for Mayor availed themselves of **seven times as much Class "A" time** on KPRC-TV as they used on Houston's two other television stations combined.

This is just another example of how Houstonians respect the selling power of KPRC-TV, and another concrete demonstration of KPRC-TV's determination to clear whatever time is necessary to bring the facts to the people . . . no matter what the cost in money or ratings!

Telecasting in the PUBLIC SERVICE

KPRC-TV

Channel 2

HOUSTON

JACK HARRIS

Vice President and General Manager

JACK McGREW

Station Manager

EDWARD PETRY & CO.

National Representatives

WILS

the key station in

MICHIGAN'S* MIGHTY MIDDLE MARKET

with a 24 hour schedule and

5000 LIVELY WATTS

has over twice the number of listeners than all other stations combined in

(March-April, 1957—C. E. Hooper, Inc.)

LANSING

contact Venard,
Rintoul & McConnell, Inc.

*17 Central Michigan counties with \$1,696,356,000 spendable income.



WILS

music news sports

centrating his total talents on a tv show, can come up nothing but tremendous. We said so, you may recall, in our last time out. On the other hand there's a report that Frank is looking around for a script for a film he wants to make with Brigitte Bardot. And Miss Bardot is said to be eager to make this movie with Sinatra. Should the script be found, and Miss Bardot and Sinatra start working together, I wouldn't make any bets on an improved video rating. Making a movie with Miss Bardot could be mighty exhausting.

I see no reason why the Munsel show still couldn't be developed into a real winner, or the Pat Boone show, or the Gisele MacKenzie show, or the Eddie Fisher show, or the Polly Bergen show. I think *Big Record* simply needs to concentrate more on pop music personalities and less on pretentious production to come off well. At any rate, my point is that advertisers and their agencies would be making a serious mistake to overlook the always solid merchandising potential in music and its stars. Just as they might overlook a sound program buy in any phase of entertainment, filmed or live.

Ed Sullivan and Steve Allen have been shoved around by *Maverick* to some extent, but still represent highly effective vehicles for their sponsors. There's nothing lacking in the sales job such quizzes as *The \$64,000 Question*, *The \$64,000 Challenge* and *Twenty-One* do for their bankrollers. A couple of mystery-suspense entries like *Climax* and *Alfred Hitchcock* do right well for their sponsors. Dramatic entries like *G. E. Theatre*, *Playhouse 90* and *Loretta Young* sell plenty of merchandise. A panel program like *What's My Line* continues in the top 25, and a couple of situation stanzas like *Lucy and Desi*, *Lassie* and *Father Knows Best* have little trouble holding vast numbers of customers. Even a couple of comics (who have generally been written off temporarily) manage to make out. Danny Thomas and Red Skelton were both represented in the November American Research Bureau top 25.

More film features and series

More and better feature length major Hollywood films continue to hit the market, as witness the new NTA Champagne package, including such outstanding celluloid tales as "The Bells of St. Mary's," "The Third Man Theme," "High Noon," "Spellbound," "Claudia and David" and a number of others. At the same time more and more interesting and intriguing tv film series are in, and continue to go into production. *Revue* is cooking up a partnership deal with Lloyd Nolan for a new series in which Nolan will star as a government agent. Ziv has a whole drawing board full of plans for new series. CBS TV Film is toying with the notion of filming and syndicating *Sunrise Semester*, the amazing educational sleeper of the season. Screen Gems, among a dozen possible entries, is plotting a series starring the great Ed Wynn.

In the meantime live participation shows are doing better than ever. Garry Moore is reported to be ready to blow his daytime CBS TV five-a-weeker come September because it's just too tough for him to keep up with the problems presented by multi-multi-participating sponsors. The Jack Paar *Tonight* show is rapidly reaching an SRO situation, insofar as sponsors are concerned. The smart agency man and sponsor, it becomes more and more evident, won't just follow the trend westward. He'll explore every single phase of programming, live and film, and find the best buys where he may. Program ideas, bigger, better and some more unusual than ever before, are being cooked up on every front.

ADAM YOUNG INC.

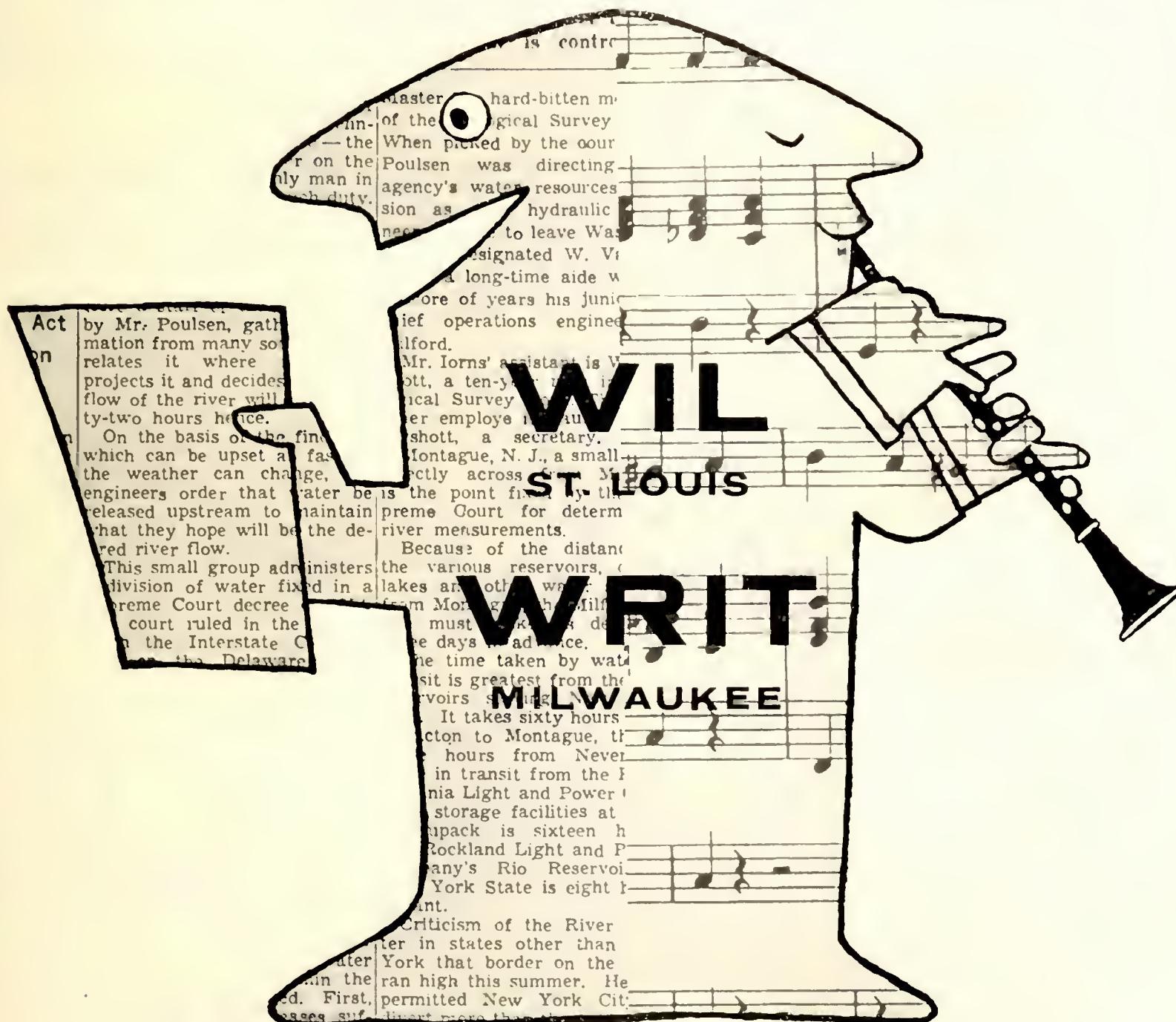
Announces

WIL and **WRIT** programmed to the excitement and interests of today's intensive life. The mature concept of radio listening, that insures a buying audi-

ence in two major markets.

• • •

Keep pace with the times and call your **ADAM YOUNG** man for choice availabilities.



THE BALABAN RADIO STATIONS

ADAM YOUNG INC.

New York • Chicago • St. Louis • Los Angeles • San Francisco • Atlanta • Boston

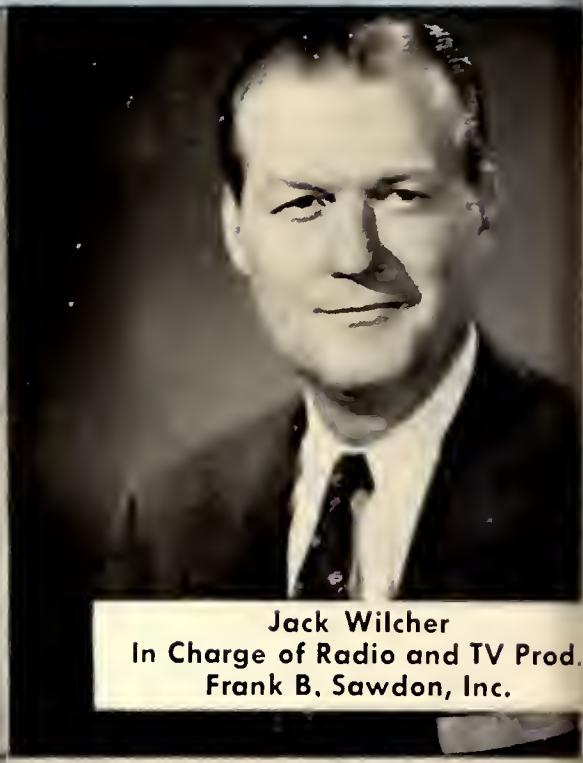
sell the TEAM



Frank B. Sawdon
President
Frank B. Sawdon, Inc.



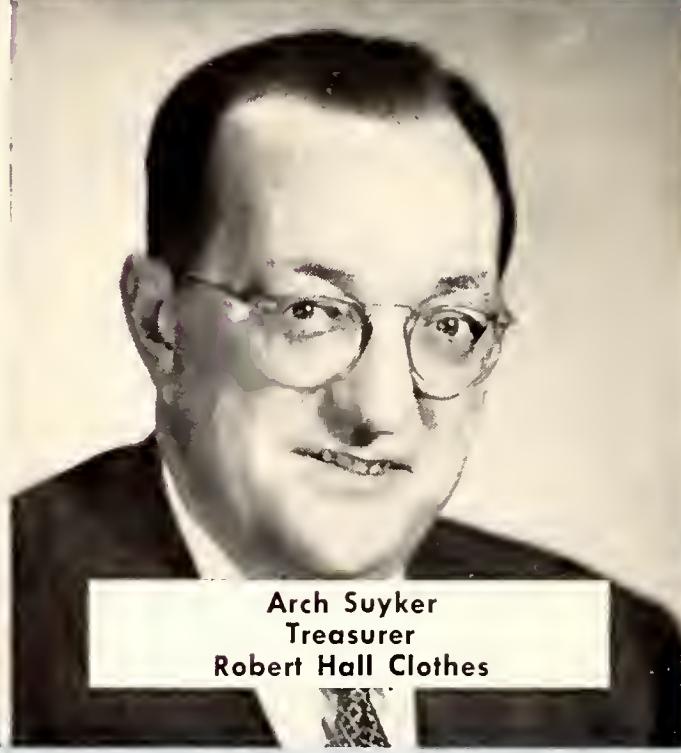
Jerry Bess
V.P. in Charge of Radio and TV
Frank B. Sawdon, Inc.



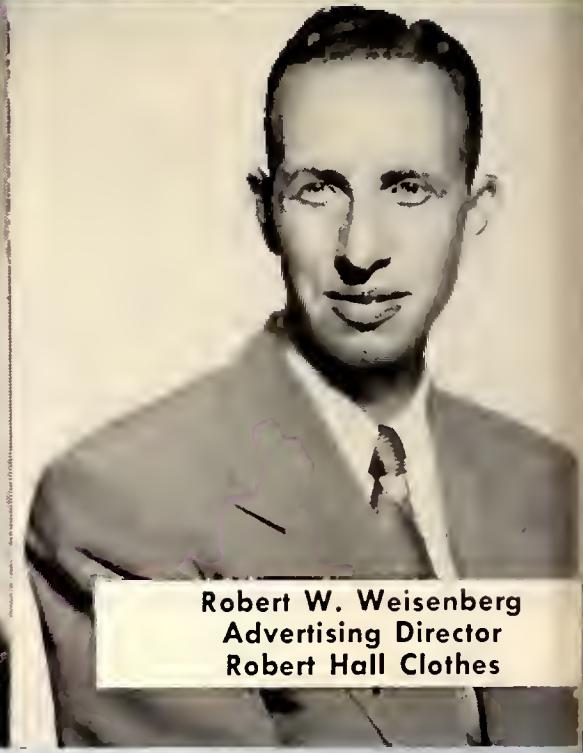
Jack Wilcher
In Charge of Radio and TV Prod.
Frank B. Sawdon, Inc.



James Hackett
Timebuyer
Frank B. Sawdon, Inc.



Arch Suyker
Treasurer
Robert Hall Clothes



Robert W. Weisenberg
Advertising Director
Robert Hall Clothes

that buys the TIME

Pictured are some of the key members of the advertiser-agency team responsible for the purchase of time on over 300 TV and radio stations for Robert Hall Clothes.

If you're selling air you ought to know the people in this picture. More to the point—they ought to know you because they are the key members of one of the important buying teams in the advertising community.

SPONSOR reaches every member of this team.

SPONSOR reaches thousands of similar teams all over America. Truth is—SPONSOR reaches more decision making teams than any other publication in the broadcast industry.

You've got to reach them, too, because your national business lies in their hands.

That's why SPONSOR should be the basic book on your advertising schedule. It will deliver your message to more potential buyers more often and more economically than any other journal in the field.

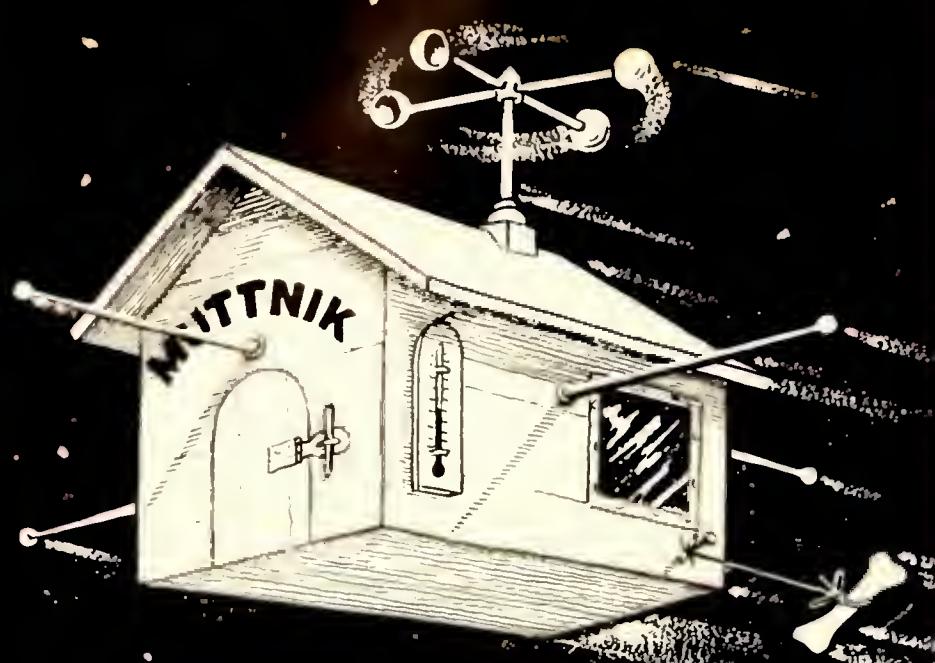
SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR

sells the TEAM that buys the TIME

49th and Madison



Out-of-this world selling with down-to-earth rates!

More and more national and local advertisers are taking to the air in San Antonio ... getting satellitic results via KONO. Sales are zooming to new heights for these fast-thinking merchandisers who KNOW that people on the go listen to the station that's on the go ... the station that sets the trend for fast thinking — for better ratings — for better salesmanship. Get TODAY'S facts ... get audience AND salesmanship ... check with your

**H-R Representative
or Clarke Brown man**

860 kc .5000 watts

KONO
SAN ANTONIO Radio

"Rule of the ratings"

An ever-increasing outcry against the 'rule of the rating' has been heard in the broadcast and advertising industry.

Let's be realistic: most of those who use and talk about ratings don't know enough about the technical aspects of ratings to be able to interpret them correctly. Ratings are quite accurate and we should always be cognizant of what they actually measure rather than read interpretations into them which are not justified on the basis of the scope of the survey. Trendex executives, for instance, will be the first to admit that their ratings do *not* measure national audiences, but only audiences in telephone-owning homes in 15 large cities. And yet many 'users' of ratings don't even know this simple fact. Who then must bear the blame for the 'rule of the rating' in the broadcast industry? It is advertisers who buy large audiences rather than quality programing. It is networks who would rather claim rating victories over their rivals than stand on their own convictions as showmen; it is advertising executives who are too 'cost per thousand' conscious; it is actors, M.C.'s and columnists who give fuel to the 'rule of the rating' by talking about it (inaccurately) to their large audiences.

Paul Keller,
*associate research director,
Reach, McClinton & Co.*

Spanish radio

I'd like to congratulate SPONSOR on the excellent article in the October 26 issue on Spanish Language Radio. I agree with all points in the article regarding the approach to and the response from this audience.

However, there is one point I think should be clarified. KALI, Pasadena, Los Angeles, and XEGM, Tijuana, San Diego, are both controlled by Tele-Broadcasters, Inc., and we are selling them as a Spanish team for all of Southern California coverage. In the paragraph headed "Southern Califor-

nia Boundary Area," you list (1) "the San Diego-Tijuana region of about 50,000 Mexican-Americans!" Tijuana itself now has more than 110,000 population. A better estimate for this combined area is 200,000, and there are an additional 200,000 in Baja California.

Jim Coyle, general manager
KALL, Pasadena-Los Angeles

You report that the market of Bernalillo County has about 130,000 Spanish speaking people.

We believe that your magazine has been misinformed on this point as we presently have in our county approximately 220,000 people. A survey made recently by Sandia Corp. of our city indicated that approximately 30% of these people are Spanish. It would appear that the total of our Spanish-speaking population would not exceed 70-80,000 persons in this country.

Regardless of the ethnic makeup of our population, you will be interested to note that *Sales Management* gives our average per capita income as \$4,450 and our average family income in excess of \$6,000 annually.

Arthur W. Brown, industrial manager
Chamber of Commerce, Albuquerque

At the end of the Spanish language article you stated that there are 200,000 Mexicans in Baja California. This is slightly erroneous as there are reported to be more than 300,000. In Mexicali alone there are 200,000 Mexicans. Of this number slightly more than 40,000 have border-crossing permits that enable them to trade in the U. S.

Wally Blake, assistant manager
KICO, El Centro

Crayon First

We would like to correct an error which appeared in your issue of November 9, in News and Idea Wrap-Up. You used an item captioned, "A 'first' for the crayon industry." The item concerned the use of spot tv by the Art Crayon Co.

The Crayola makers, Binney & Smith Inc., have used television in several areas of the country this year. The first one emanated from WMUR-TV, Manchester, New Hampshire, live, on January 31, 1957.

Sandra Grab, director of publicity
Binney & Smith Inc.

THE 4TH DIMENSION of radio advertising

1st . . . Coverage Area

2nd . . . Audience Rating

3rd . . . Rate

4TH IMPACT

The first three are inconclusive without the fourth . . . millions of dollars are spent each year to create announcements with impact messages. Don't waste this money . . . don't let your announcements lose their impact. Demand adequate separation . . . STAMP OUT MULTIPLE SPOTTING.



We never had it so good—why spoil it.

RATING for RATING . . .
RATE for RATE
in CENTRAL NEW YORK IT'S ——————
WOLF

National Sales Representatives

THE WALKER COMPANY

SYRACUSE, N.Y.

NAME OUR

CHANNEL 12

Clarksburg, W. Va.

WBOY AND WIN



- A fabulous week for 2 at THE GREENBRIER White Sulphur Springs, W. Va.
- ELECTRIC-EYE MOVIE CAMERA By Bell and Howell
- POLAROID LAND CAMERA
- 12 other wonderful prizes

USE THIS INFORMATION TO

help you name the symbol of Clarksburg's new high-power TV station

- Covers the virgin market of Central W. Va. (Clarksburg—Fairmont—Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience—666,315 population
- Buying income \$1,119,746,000
- \$200/hr. AA network time: \$250 national spot

Contest open to all readers of this magazine. Ends January 5, 1958.

FY2

MAIL YOUR ENTRY TODAY TO

WBOY-TV CHANNEL 12

Exclusive in Clarksburg, W. Va.



INTERCONNECTED



George Clinton, Gen'l Mgr. • Rep. by Avery-Knode



A Member of The Friendly Group

I suggest the following name:

Name _____

Company _____

Address _____

Women's week

Adman's wife packs a gun: Clients beware—the wife of Dr. Don Kantor, Tatham-Laird research director, is a sheriff. She's got a badge and she's got a gun. She'd also be a good candidate for an award to the wife of an adman holding the most unusual job.

Mrs. Kantor, the former Lou Miller, a slender, shapely lass in her late twenties, is a Stanford University graduate, and a Ph.D. in Sociology from Yale. Her sheriff's badge, she explains, entitles her to work with juvenile delinquents. But late in November, Lou temporarily traded in the gun for a cradle, when she gave birth to a baby girl, the Kantors' first.

(SPONSOR would like to hear about unusual jobs held by admen's wives. If you're one of these gals or know one, write to Women's Week, SPONSOR, 40 East 49th Street. Tell us how and why you trained for your career and how it fits into your husband's work.)

Adwoman's Ozark hideaway: Eda Purcell, chief media estimator at Y&R for P&G, says she's a lucky gal, but she isn't "sure yet just how lucky." It all started with a raffle at the annual fund-raising cocktail party sponsored by the Advertising Women of N. Y.

Out of 1,000 pro admen and women who attended, Eda won the Grand Prize: "a scenic hideaway in the Ozarks, plus a free membership in the Cherokee Village Country Club."

Eda, a Philadelphian who knows the Ozarks as "a place somewhere in Arkansas," told SPONSOR she can't measure her luck yet. "I'm told the lot's worth \$2,000," she said. "But I haven't seen it, the deed or the pictures. Besides, could someone please tell me what the tax situation is in Arkansas?"

Lady scriptwriters: A batch of cigar-chomping guys in shirt-sleeves sit around trying for the right gag—that's the traditional picture of tv comedy writers. But the scene's changing and the cigars may have to go out, because women have come into the field.

Most recent arrival: A woman writer on the new Sid Caesar show (through Ogilvy, Benson & Mather) to be sponsored on ABC TV by Helena Rubinstein.

Jo Lyons, red-haired lady scripter, is writing the Imogene Coca monologues. A pro with such show credits as her recent two-year job with Godfrey, Jo has three thoughts to pass along to women wanting to match her tv career:

1. Keep writing, whether you're selling or not. Everyone hits dry times.
2. Be disciplined in your work. "Creativity doesn't mean tantrums."
3. "When working on a new show, you might as well write off your social life."

Fashion tips for ad wives: Wives who complain their husbands don't notice what they wear might take a lesson from agency secretaries. According to the girls, admen prefer conservative clothes but don't like hats, except for formal occasions.

A NOTICE OF TIMELY INTEREST

(to advertisers, agencies
and the
television industry)



EFFECTIVE DECEMBER 1, 1957

WCDA-B-C, the CBS Basic Affiliate serving Albany, Schenectady and Troy in New York State's rich Northeast will switch from UHF Channels 29 and 41 to

VHF CHANNEL 10!

originating from the newest and tallest tower east of the Mississippi (1,353 feet.)

Simultaneously, 438,000 TV homes
will know us as

★ *w-ten* ★

ALBANY, NEW YORK

(Satellite Channel 19 will be retained to serve Western Massachusetts.)

Naturally, in addition to the great CBS line-up, we shall continue to offer the finest available local originations as:

- Popeye • M-G-M Early Show
- M-G-M Late • UP News and
Theatre FAX Service

For availabilities, please call:

HARRINGTON, RIGHTER and PARSONS, Inc.
National Representatives

New York, Boston, Chicago, San Francisco, and Atlanta

w-ten ALBANY • SCHENECTADY • TROY
CHANNEL 10 CBS TELEVISION NETWORK • BASIC AFFILIATE

Know Charlotte by the company it keeps

Building Permits*, proof of physical growth, show Charlotte keeping company with many "first fifty"† cities.

To give your product a major build-up in a major market use WBT Radio, the station that exceeds its nearest Charlotte competitor (NCS#2) by 711% in total audience.

Official City Records, 1955

†Standard Metropolitan Area Population

Springfield \$14,972,357 • Albany \$15,691,576
• Charlotte \$17,110,539 • New Haven
\$11,079,986 • Bridgeport \$7,828,580

Represented Nationally by CBS Radio Spot Sales



JEFFERSON STANDARD
BROADCASTING COMPANY





Agency Marketing: Vital plus? or Hidden cost?

Clients are weighing agency marketing services today to determine how effective they are and how agencies should be paid for them. Say some big TV clients: Marketing is important, but agencies shouldn't sell it as package deal

This week Coty, a multi-million cosmetics firm, told SPONSOR why it had chosen BBDO over four other agencies. "We bought their marketing," stated Bill Siegel, Coty advertising director.

This \$2 million print and air advertiser is trouble-ridden, running in the red. It looks today to a major agency for marketing guidance.

Just a couple of weeks earlier, admen attending the 4A's Eastern Convention were exposed as never before to emphasis on agency marketing services. Management-level agency executives said again and again: market-

ing is the keystone of the modern agency (including executives from J. Walter Thompson, SSCB, McCann-Erickson, B&B, C&W and Erwin, Wassay, Ruthrauff & Ryan).

And you can look forward to at least one major speech about marketing at any sizable gathering of the advertising fraternity during the months to come. Everybody today is gearing up to expand marketing service.

Does this mean the much-talked about "marketing agency" is set to take over from its ancestor—the advertising agency? The answer may turn out to be yes. But behind the

scenes, a number of large-budget TV advertisers are reappraising agency marketing services to find out just how valuable they are to them and what they should cost.

Marketing is a part, perhaps the crucial part, of the complete reexamination of the client-agency working relationship now underway following the preliminary Frey report to ANA members in Atlantic City.

Among larger, multi-million dollar advertisers, philosophies on agency marketing contribution are split, with some clients reflecting a view first expressed publicly by General Foods' Ed

Client attitude toward marketing services varies with the company's needs—as the two case histories on these pages demonstrate

Ebel in a 1956 ANA speech (a view which he tells SPONSOR he adheres to more firmly today):

"The trend to the so-called 'marketing agencies' is either good or bad, depending upon what you mean by a marketing agency. If you mean an agency that is being required to perform marketing functions, or even plan marketing functions, outside the realm of advertising, merchandising and possibly sales promotion, then it's bad."

Those advertisers who fear that the pendulum may have swung too far toward specialized agency marketing services say that these services are not performed most efficiently within the agency for these reasons:

1. Major advertisers have specialists on staff whose sole function is to perform these marketing services. Much of the agency effort, they feel, is a duplication of their own.

"The agencies' marketing advice can be a benchmark against which we measure our own conclusions," says the advertising v.p. of a package goods company spending more than \$8 million in tv. "It's always good to have an outside view. But that's the extent of their contribution."

2. Few clients today would say that an agency can create advertising in a vacuum, devoid of marketing knowledge. But some do say that an agency is not equipped to give impartial counsel in various areas of marketing.

"An agency's marketing report is understandably prejudiced," says Revlon v.p. George Abrams. "The agency has a natural tendency to place a positive note on their findings. For instance, it is unlikely to say that a market test for a new product was a flop. If at all possible, the agency would be more likely to give a favorable report, since a national campaign means an expanded budget."

The advertising v.p. of a package foods firm with a multi-million tv budget says he prefers that his organization rather than the agency set up important trade deals and sales promotions. (He spoke particularly of related product promotions.) "Most agencies naturally prefer grouping two of their own clients together, even if

another agency's client might be more suitable for the promotion. There's a degree of reluctance about exposing their own client to another agency by linking it with that agency's client. But when we set up a deal within the company, we try to marry the best and most suitable product, regardless of its agency affiliation."

3. A number of large clients, who're dissatisfied with agency marketing services, maintain that they would use them less critically if they were sold individually on a cost-plus basis.

"Currently, the large advertiser virtually subsidizes these services which are far more valuable to the smaller client," says the top ad executive of a multi-brand food company.

"As things now stand, we use a number of the agency marketing services because we spend a lot of money through the agencies and we're entitled to these services in return. If we didn't use them, the cost of using these

agencies would not be any less to us. This is a way of forcing a package deal of various services on us, which we would not necessarily buy individually from the agencies."

Many other large clients stress the importance of having advertising agencies intimately involved in all aspects of marketing. Says Bristol-Myers' advertising v.p. Don Frost: "Our agencies have always participated in distribution, new product development and pricing. They need to do this to do a good job in advertising. The agencies also make recommendations about our packaging as part of their over-all function, but we generally work with outside packaging outfits in developing new packaging concepts."

4. Some of the major clients feel that the recent stress on marketing services by agencies is partially inspired by self-justification.

"Today the agencies are juggling these services to make up large tv commissions," the advertising director of a giant drug company told SPONSOR. "Many large advertisers aren't satisfied with the services because they're getting them crammed down their throats. We have to pay for them whether we use them or not, since

"VITAL PLUS"

Advertising director of medium-size drug company:

"We want all the agency marketing services we can get. Since the bulk of our budget is in spot tv, we need to be continuously in touch with our trade to make sure our advertising weight is in the right places. A large agency's regional offices and marketing field men give us an additional link with the trade and retailers that our sales force alone couldn't provide.

"If we didn't get agency marketing services, we would have to buy them on the outside since our company could not afford to staff with enough specialists to handle all the work internally. At a major agency, experienced in marketing, we get the thinking of high-salaried experts with extensive background in our products that we could not afford to maintain on staff.

"We get much of the agency's marketing thinking as part of the agency's service in return for the commission we pay. Our spot tv strategy, for instance, is based on the agency's over-all marketing thinking—on the pricing and distribution of our products in so far as these affect the type of consumers we want to reach. Beyond that, the agency makes price and distribution recommendations based on its broad experience in our line. These recommendations are more objective, well-rounded than any made by company men. "We like to have the agency's advice on new product introductions. It can do the kind of market testing that can save us hundreds of thousands of dollars before we ever go into mass production for any new product or line."

there are no rebates for our enormous commissions if we don't use extra services."

Agencies justify the commission system by claiming high operating costs and citing marketing services, but as the Frey report indicated, a substantial minority of admen would prefer to pay for all services on a cost-plus basis. Above all, many would like the freedom to choose which services they want performed outside the company and where they should be done.

5. By plunging hip-deep into marketing areas which are not their primary function, agencies may be making themselves more vulnerable to client dissatisfaction, some admen warn. For instance, an agency may be doing perfectly competent and creative advertising work for an account, but its marketing advice in areas of distribution and trade deals might be faulty. This type of situation could cause tensions within the account group that might have been avoided if the agency had kept out of ultra-specialized realms of marketing in the first place.

What's the other side of the story? "Even if an agency's marketing recommendations in specific areas are off, the agency is still judged primarily on

Marketing was major topic at TV's 20 November Eastern meeting, featuring such speakers as (l. to r.) W. W. Molvey, senior v.p., C&W; L. K. Bern, senior v.p., EWRR; F. Minchau, media v.p., SSCB. More time was spent on marketing than in previous years.



its advertising not on the marketing services," says Bill Siegel, Coty ad director.

"Besides, an agency does tend to increase its hold on a client through its marketing function. The closer and more intimately it operates with the client, the more likely it is to do an expert job in its advertising."

Anticipating varied client needs, some large agencies which offer many

marketing services are packaging some of these individually and on a fee basis. A notable example is McCann-Erickson, which has built both its public relations and marketing services into wholly independent subsidiaries; both agency clients and non-clients can buy these services.

McCann does have marketing experts for its clients right within the agency's account service group to give marketing advice, for which clients do not pay an extra fee. If they require a major research project in areas of marketing, however, they can call upon the marketing subsidiary on a fee basis.

A major testimony to the value of agency marketing services: the fact that some of the most sophisticated and largest advertisers use these services most extensively; this despite their own huge marketing staffs. P&G is the outstanding example.

Among the big advantages of agency marketing services cited by advertisers who use them most are the following:

1. Agency marketing men often draw on a broader background than the client's own marketing men. Agencies will hire as marketing experts men who've had broad sales and sales administration experience with various companies in the product line to which they are assigned.

2. In today's competitive market, agencies need solid marketing background to put their advertising effort in the proper perspective and make it pay off.

3. Agency marketing acts as a balance against the client's effort.

"HIDDEN COST"

Advertising director of a package foods giant:

"The agencies' marketing services duplicate much that we do ourselves within the company; yet we pay for the maintenance of these services whether we use them or not. Since we're big network TV clients, the agency throws in a number of marketing services such as some test marketing; market research projects; new product and distribution counsel. And they don't charge us an extra fee for them, possibly because our network TV shows are outside packages on which the agencies get a sizable commission. But we don't have a real free choice as to whether we should use these agency services or buy them elsewhere. If we don't use them, we're still in effect paying the agency for them. Yet the agencies tend to justify the size of gross income in commissions from big clients like us by pointing to marketing services.

"Some agency marketing services are very effective, whether they duplicate our own efforts or not. But we don't want to be forced to buy a package deal. We'd like to be able to buy such services individually, either from an outside source or from the agency and pay for them on a cost-plus basis. Their main value to us is as a benchmark against which to check our own staff. "Agency marketing counsel tends to be prejudiced in many areas. For example, an agency is unlikely to make a bad report on a test market operation, because the size of the advertising appropriation depends on such test marketing."

THE MAYPO MARKETING MIRACLE



"**Marky**" storyboard is reviewed by Bryan Houston agency executives (l. to r.): Bob Philpott, Maltex Co. account exec.; Jules Bundgus, tv/radio manager; and John Van Horson, account supervisor. Maypo is using three animated commercials, a similar series is set for Maltex

"Love those pixies, but can they sell?"

That thought has flashed through the minds of countless advertisers as they watched an animated commercial dance its way across a viewing-room screen.

To find out what makes successful animation commercials click, SPONSOR went to a firm that has found outstanding sales success with them, Maltex Co., Burlington, Vt., a subsidiary of Heublein, Inc. The cereal manufacturer is enjoying sales unprecedented in its history as the result of the award-winning Maypo commercial it's running in spot tv.

It's just a little over a year ago that Maypo, a maple-flavored hot oat cereal, hit the spot tv circuit in New England and upper New York state with its unusual, one-minute sales message. Maypo's history up to that time had been anything but spectacular. The product was developed by Maltex Co. in 1950. Since then it had been pushed, at various times, in every existing advertising medium other than spot tv—without success.

But the new tv commercial turned the tide and Maypo enjoyed a meteoric rise in popularity that has:

- Boosted sales an average of 78% (it was as high as 186% in some markets).
- Debunked the marketing theory that you can't sell today's kids on hot cereals.
- Sparked a unique package redesign project. "Marky," star of the Maypo commercials, has become the

**Maypo was a hot cereal with a cold sales record until
a highly original animated commercial and spot tv
turned the tide. Today (1) seven new cities have been
added to the tv advertising picture, (2) sales are up 75%**

new logotype, possibly the first time a tv commercial character has gained this stature.

- Caused Maypo Oats to drop all other advertising in favor of spot tv.
- Resulted in a company decision to expand Maypo spot tv to other market areas starting with the 1957-58 hot cereal season last September.
- Led the New England firm to try the same commercial approach in its Maltex advertising.

Marketing obstacles: Maltex Co. faces two principal problems in marketing Maypo: (1) the popularity of cold cereal with kids, and (2) the fact that hot cereal can only be sold in the nation's cold-weather areas.

"The second one we can't do anything about—that's dictated by the weather," says Bob Philpott, Maltex Co. account executive at the Bryan Houston agency. "But the first one is something we've been able to conquer through our commercial by making children want to try Maypo. Once they try it the taste creates repeat sales," the adman told SPONSOR.

Competition from other leading hot cereals, including Quaker Oats, Cream O' Wheat, and Wheatena is another of Maypo's problems. Maypo is striving hard against these competitors and is banking on its spot tv campaign to swing the sales scale. Philpott and account supervisor John Van Horson both state "the Maypo success is the biggest thing to hit the hot cereal line in years, and our sales prove it."

Distribution also posed difficulties

before the tv campaign with the new commercial. Although the firm has solid broker setups as a result of its Maltex cereal, a steady seller for over 50 years, food chains were dropping Maypo because of poor shelf movement. "They're all back with us now, however, as a result of consumer demands created by the tv campaign," says Philpott. "And it's the commercial that accounts for the campaign success," he adds.

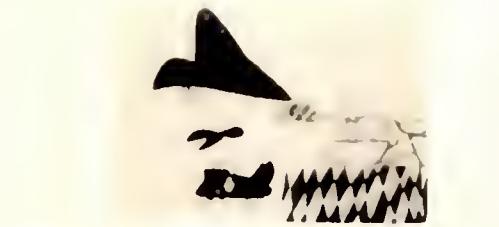
The key: What made this commercial a successful sales booster? Van Horson, Philpott and Bryan Houston's tv/radio manager Jules Bundgus all say: "Kids and parents alike not only enjoy, but identify with the commercial situation and its central figures."

Why do they? Creator John Hubley, Storyboard, Inc., owner, believes it's because the film meets the basic requirement for a good animated cartoon commercial:

"It plays humor around a *human* situation related to the product."

Marky, the commercial's star attraction, is a cartoon edition of America's favorite menace—the small son. The situation in one of the three films is a typical breakfast table scene in thousands of homes daily.

As the commercial starts Marky is being subjected to several brands of cajolery from his father to make him give up his object of attention (an oversized cowboy hat) and eat his breakfast cereal. As described by New York *Herald Tribune*'s tv critic John Crosby, "The plug is full of deliciously



Cowboy hat covers "Marky's" mouth as his



father offers cereal. Dad grabs the hat . . .



and tries again. "I want my hat" and a



set of clamped jaws make Father taste . . .



Maypo himself with "look, Daddy eats it!"



Marky sees Dad's reaction, tries it too



yells "I want my Maypo" at commercial end



Maypo is spending \$350,000 on 42 stations to make kids in 19 markets forget cold cereals

funny and true child psychology that will appeal to everyone who has children . . . and kids howl at it, too." Crosby was so taken with the commercial that he devoted one-third of his column, usually given to show reviews, to the Maypo film.

Hubley, who served his apprenticeship with Walt Disney from 1936-1941 and worked on such animated cartoon spectaculars as Bambi and Fantasia, gave SPONSOR this behind-the-scenes analysis:

"This commercial had to appeal to kids, so it was done from their point of view. Marky couldn't be a 'brat'—Marky had to be a child as children see themselves."

"Also, the situation had to be one the child was familiar with, but not something so serious that a similar occurrence in real-life would breed hostility between the child and his parent. Not-eating scenes are common to children and aren't regarded seriously by them."

Reality was another of Hubley's goals in the Maypo commercials. "He

even used his own four-year-old son's voice for Marky," states account executive Philpott. "At one point Marky mispronounces energy as 'egnerry.' John's son said it that way during recording and it sounded real; it was kept in."

Hubley has these tips for advertisers considering the use of animated cartoon commercials:

- "Make the human elements your central theme and build around them. It's these elements that draw people to watch tv shows in the first place—your commercial should capitalize on this fact.

- Keep your selling points to two at the most, preferably one."

The Maypo commercial's prime copy point is: "It tastes like maple sugar candy." The line is delivered by Marky in the context of the situation, not as an aside or a direct sell to the tv audience.

"I want my Maypo" is always Marky's tagline in the commercial. And it's rapidly becoming a household by-word with the younger set these days,

from all reports. Bryan Houston's Bundgus, who worked closely with Hubley in the development of the Maypo films says, "That line even turned up at a football game in Boston recently when an entire band section yelled it from the grandstand."

Last season's success with the commercial has resulted in the production of two new Maypo films, both of them introduced in all 19 Maypo market areas last month. Storyboard, Inc. charges about \$125-\$150 a foot for the films (90 feet to the minute).

Marky packaging: The tv commercial also has affected the future packaging of Maypo. Despite the fact that the present cereal package is only one year old, Maypo is working on a new carton that will feature Marky, complete with outsized cowboy hat, as its logotype. "This, as far as I know, is the first time a tv commercial has bred a character that became the logo in product packaging." Philpott told SPONSOR. Harry Lapow Associates is designing the new carton.

The present package is a gaily colored box with plenty of kid-appeal; it features on its front panel a king-size cartoon drawing of a young boy hap-

(Please turn to page 75)

"Marky" is featured in Maypo store displays



Strategists for Maypo are Heublein Inc. execs (l. to r.): Ed Gerbic, advertising v.p. and foods division general manager; Frank Marshall, ad director; and Floyd James, sales manager of the foods division. Store display and "I want my Maypo" button, above, capitalize on the now-famed Marky television commercial

How time of day, campaign duration and frequency affect radio costs

Based on one-minute announcement rates, 100% = one-time daytime rate

	COST PER ANNOUNCEMENT		
	Daytime	Early morning-Late afternoon	Evening
One-time rate	100%	111%	95%
12 announcements per week			
13 weeks	75%	87%	68%
26 weeks	71	81	64
39 weeks	70	81	64
52 weeks	68	78	62
24 announcements per week			
13 weeks	64%	76%	58%
26 weeks	63	73	56
39 weeks	62	72	56
52 weeks	60	70	55

QUICK SPOT RADIO ESTIMATOR

For the timebuyer and
client ad mgr. who wants
a rapid-fire cost estimate
on a spot campaign, here
is the new yardstick just
completed by Katz Agency

This week, a new spot radio tool for timebuyers goes into production. When it rolls off the printing presses in mid-December, ready for distribution, agency buyers and client ad managers will have on their desks a quick calculator for estimating their radio campaign budgets.

"The Spot Radio Budget Estimator" is the result of two months of careful research, tabulating, checking and re-checking at the Katz Agency station representatives firm in New York. The project was directed by Daniel Denenholz, Katz vice president in charge of research-promotion, and tabulating was done by Pamela Burke, of his staff. The estimator will be printed in relatively the same format as the "Spot

Tv Advertising Cost Summary" which Katz research has been bringing out annually for some years.

In fact it was the tv cost summary that led to this attempt to duplicate it for spot radio. Both agency timebuyers and Katz time salesmen have been asking for a comparable yardstick for radio estimating. As Denenholz saw it, the things that made a radio estimator more complex to undertake than tv were the many more stations involved in each market as well as the wide differences in rate cards. But after months of exploring the idea, a base was established from which to take off.

Here are the ground rules that govern the spot radio budget calcula-

SPOT RADIO ESTIMATOR *continued . . .*

tions. (The charts for which they apply appear in complete detail on these pages.)

- The entire summary is based on the cost of one-minute announcements in 150 markets. It is designed for figuring quick estimates on spot radio campaign budgets. It is not, Denenholz point out, "intended to take the place of individual station rate cards." For specific rates, these should be consulted.

- Costs shown for each market are based on the use of one station in each market.

- Markets are ranked in the order of the largest daytime weekly circulation in each market based on NCS #2, as furnished to Katz Agency in a special tabulation made by A. C. Nielsen Co. Rates shown for each market are those of the station used as the basis of the market ranking. Markets are ranked—not by straight population of



Preview: Katz Agency's Pamela Burke (l) and Vice President Dan Denenholz (r) explain radio estimator to Ann Janowicz and Matt Kane of Ogilvy, Benson & Mather

the market proper—but by the coverage of the station which has been selected as its base.

- Since the rates tabulated are those of the station in each market with the largest daytime weekly circulation, they tend to reflect, according to Denenholz, the highest cost station.

- It shows for each market the cost-per-announcement based on a weekday schedule of 12 one-minute announcements per week for 13 weeks in each of three time classifications: *early morning-late afternoon*—7 to 9 a.m., 1 to 6 p.m. (where a.m. and p.m. rates differed, rates have been averaged):

(Please turn to page 16)

Cost-per-announcement based

To convert for greater freq.

Markets (a)	Early Morning-Late Aft. (b)	Daytime (c)	Evening (d)	One-time Daytime
New York, N. Y.	\$100.75	\$ 66.00	\$ 66.00	\$ 80
Chicago, Ill.	78.00	55.00	55.00	75
Detroit, Mich.	106.88	106.88	106.88	125
Los Angeles, Calif.	60.00	60.00	60.00	75
Cincinnati, Ohio	64.00	48.00	48.00	80
Pittsburgh, Pa.	57.38	42.00	28.00	60
Boston, Mass.	51.00	40.00	28.00	50
Minneapolis-St. Paul, Minn.	59.00	59.00	53.00	85
St. Louis, Mo.	63.75	63.75	53.13	85
Philadelphia, Pa.	64.13	48.60	32.40	60
Total 1st 10 Markets	\$ 704.89	\$ 589.23	\$ 530.41	\$ 775
Fort Worth, Tex.	25.50	25.50	25.50	50
San Francisco, Calif.	45.50	35.00	35.00	50
Nashville, Tenn.	43.00	40.00	71.00	50
Des Moines, Ia.	46.00	34.00	17.00	50
Atlanta, Ga.	45.58	37.50	37.50	50
Denver, Colo.	32.30	32.30	32.30	40
Louisville, Ky.	41.63	41.63	41.63	50
Dallas, Tex.	34.40	21.60	21.60	36
Milwaukee, Wisc.	44.89	44.89	44.89	52
New Orleans, La.	24.00	32.00	16.00	40
Total 1st 20 Markets	\$1,087.69	\$ 933.65	\$ 872.83	\$1,2430
Cleveland, Ohio	17.00	17.00	17.00	300
Kansas City, Mo.	40.00	33.00	23.00	400
Buffalo, N. Y.	41.74	38.48	38.48	450
Charlotte, N. C.	36.00	32.00	24.00	400
Baltimore, Md.	23.43	20.08	26.78	265
Hartford, Conn.	47.03	47.03	47.03	550
Memphis, Tenn.	21.60	21.60	21.60	240
Raleigh, N. C.	35.25	25.29	25.29	350
Omaha, Neb.	31.50	28.00	14.00	350
Washington, D. C.	42.00	26.00	26.00	500
Total 1st 30 Markets	\$1,423.24	\$1,222.13	\$1,136.01	\$1,6235
Schenectady, N. Y.	36.34	36.34	36.34	450
Birmingham, Ala.	16.00	16.00	16.00	200
Oklahoma City, Okla.	29.50	25.00	16.00	330
San Antonio, Tex.	25.49	17.00	17.00	355
Seattle, Wash.	22.25	19.50	16.50	300
Wheeling, W. Va.	24.00	21.00	14.00	350
Fort Wayne, Ind.	27.75	21.68	21.68	300
Indianapolis, Ind.	25.00	20.00	14.00	230
Cedar Rapids, Ia.	25.75	23.50	15.00	320
Tulsa, Okla.	24.44	18.00	12.00	270
Total 1st 40 Markets	\$1,679.76	\$1,440.36	\$1,314.53	\$1,9340
Yankton, S. D.	24.00	24.00	24.00	300
Shreveport, La.	23.90	23.90	23.90	290
Rochester, N. Y.	34.20	34.20	34.20	400
Portland, Ore.	21.00	21.00	21.00	300
Houston, Tex.	30.00	25.00	15.00	350
Richmond, Va.	26.40	24.80	12.80	310
Topeka, Kans.	24.00	18.00	18.00	280
Providence, R. I.	25.00	20.00	20.00	220
Salt Lake City, Utah	31.45	26.60	26.60	380
Syracuse, N. Y.	16.20	16.20	16.20	20.0
Total 1st 50 Markets	\$1,935.91	\$1,673.85	\$1,526.23	\$2,2380

* This is the rate used as the base rate (100%) in the Estimating Formula. (Rates used in this summary and in the formula are from October 1957 SRDS.)

(a) Markets are ranked in order of the largest Daytime Weekly Circulation (NCS x 2) available in each market.

Weekday schedule of 12 one-minute announcements per week for 13 weeks

Or apply the formula on page 37 to the one-time daytime rate.

Markets (a)	Early Morning-Late Afternoon (b)	Daytime (c)	Evening (d)	One-time Rate® Daytime (c)
Montgomery, Ala.	\$ 11.00	\$ 11.00	\$ 11.00	\$ 15.00
Springfield, Mo.	9.00	9.00	9.00	18.00
Steubenville, Ohio	16.50	14.00	14.00	18.50
Kosciusko, Tenn.	20.63	16.25	16.25	24.00
Columbus, Ohio	19.88	16.00	16.00	20.00
Bismarck, N. D.	14.03	11.20	16.85	13.20
Findlay, Ohio	23.75	22.50	10.42	25.00
Youngstown, Ohio	22.00	19.00	19.00	22.00
Pittsburgh, Pa.	16.28	14.96	9.00	17.00
Little Rock, Ark.	14.30	12.00	6.00	16.00
Total 1st 60 Markets	\$2,103.28	\$1,819.76	\$1,653.75	\$2,426.70
Arlington, Wash.	22.60	16.96	16.96	26.00
San Francisco, Calif.	13.50	9.90	8.93	21.00
El Paso, Tex.	12.75	11.00	11.00	15.00
Sioux City, Iowa	11.80	11.80	11.80	16.50
Melbourne, Fla.	25.00	14.00	14.00	20.00
Boise, Idaho	11.00	11.00	11.00	15.00
Jackson, Miss.	7.50	7.50	7.50	10.00
Albuquerque, N. M.	12.00	10.80	10.80	18.00
St. Joseph, Mo.	10.83	10.83	10.83	15.00
Tampa, Fla.	14.00	10.00	12.00	14.00
Total 1st 70 Markets	\$2,244.26	\$1,933.55	\$1,768.57	\$2,597.20
Columbia, S. C.	12.75	10.50	6.75	14.00
Los Angeles, Calif.	17.15	13.30	13.30	21.00
Wichita Falls, Tex.	11.00	11.00	11.00	12.00
Charleston, W. Va.	16.00	15.20	15.20	19.00
Minneapolis, Minn.	12.00	11.25	11.25	15.00
Johnstown, Pa.	13.60	13.60	13.60	16.00
Bridgeport, Conn.	21.88	17.50	10.50	20.00
Canton, Ohio	12.50	10.00	12.00	15.00
Detroit, Mich.	11.75	10.00	7.50	15.00
Phoenix, Ariz.	8.78	8.78	8.78	12.00
Total 1st 80 Markets	\$2,381.67	\$2,054.68	\$1,878.45	\$2,756.20
Kalamazoo, Mich.	14.90	14.90	14.90	17.50
Wilmington, Del.	10.75	9.50	9.50	12.00
Clinton, Iowa	10.00	10.00	5.00	15.00
Greensburg, Kans.	7.80	7.50	7.50	10.20
Grand Rapids, Mich.	12.00	9.40	6.00	14.00
Orlando, Fla.	10.00	8.00	8.00	9.00
Evansville, Ind.	10.00	10.00	10.00	14.00
Sioux Falls, S. D.	6.50	6.50	6.50	15.00
Portland, Ore.	13.00	13.00	13.00	15.00
Brattleboro, Vt.	3.50	3.50	3.50	5.00
Total 1st 90 Markets	\$2,480.12	\$2,146.98	\$1,962.35	\$2,882.90
Pittsburgh, Pa.	10.67	10.67	10.67	15.00
Charleston, S. C.	11.80	10.60	10.60	12.50
Rock Island, Ill.	16.00	16.00	12.00	20.00
Olympia, Wash.	8.40	8.40	8.40	12.00
Montgomery, Tex.	8.25	8.25	6.60	15.00
Salina, Kans.	6.05	6.05	6.05	7.20
Worcester, Mass.	18.36	18.36	18.36	24.00
Roanoke, Va.	10.50	10.50	10.50	13.00
San Diego, Calif.	8.00	7.50	10.50	11.20
Madison, Wis.	6.50	5.85	5.85	10.00
Total 1st 100 Markets	\$2,584.65	\$2,249.16	\$2,061.88	\$3,022.80

Markets (a)	Early Morning-Late Afternoon (b)	Daytime (c)	Evening (d)	One-time Rate® Daytime (c)
Coffeyville, Kans.	\$ 6.30	\$ 6.30	\$ 8.40	\$ 9.00
Alexandria, La.	8.00	7.00	7.00	9.00
Macon, Ga.	14.50	14.50	9.75	18.00
Greenville, S. C.	10.63	10.63	10.63	12.50
Huntington, W. Va.	9.00	8.40	8.40	12.00
Fairmont, W. Va.	7.20	5.76	9.60	9.00
Durham, N. C.	6.00	6.00	6.00	10.00
Canton, Ohio	8.50	8.50	8.50	10.00
Winston-Salem, N. C.	8.50	8.50	8.50	10.00
Baton Rouge, La.	8.00	8.00	8.00	10.00
Total 1st 110 Markets	\$2,671.28	\$2,332.75	\$2,146.66	\$3,132.30
Grand Island, Neb.	10.80	9.60		12.00
Savannah, Ga.	8.13	8.13	8.13	12.00
Jamestown, N. D.	8.00	8.00	5.60	10.00
Green Bay, Wis.	7.92	7.92	7.92	11.00
Johnson City, Tenn.	7.50	7.50	7.50	10.00
Chattanooga, Tenn.	8.80	8.80	8.80	11.00
Lexington, Ky.	6.00	6.00	6.00	8.50
Wilkes-Barre, Pa.	9.00	9.00	9.00	10.00
Colby, Kans.	10.80	9.60		12.00
Newport News, Va.	11.50	11.50	11.50	14.00
Total 1st 120 Markets	\$2,759.73	\$2,418.80	\$2,211.11	\$3,242.80
Binghampton, N. Y.	9.96	8.92	8.92	11.25
Bangor, Me.	7.50	7.50	7.50	10.00
Quincy, Ill.	10.70	10.70	10.70	13.50
Eau Claire, Wis.	7.05	9.25	4.85	5.00
Weslaco, Tex.	9.35	5.00	5.00	11.00
Utica, N. Y.	13.25	6.75	6.75	15.25
Asheville, N. C.	7.80	7.80	7.80	9.75
Billings, Mont.	8.00	8.00	11.00	10.00
Waterloo, Ia.	8.00	8.00	8.00	15.00
Allentown, Pa.	6.75	6.75	6.75	12.00
Total 1st 130 Markets	\$2,848.09	\$2,497.47	\$2,288.38	\$3,355.55
New Haven, Conn.	10.25	7.50	7.50	12.00
Saginaw, Mich.	6.50	6.50	6.50	10.00
Augusta, Ga.	7.20	7.20	7.20	10.00
Lubbock, Tex.	7.05	6.10	6.10	8.00
Sioux City, Ia.	8.75	8.75	8.75	14.00
Mobile, Ala.	7.00	7.00	11.25	10.00
Clarksville, W. Va.	5.75	5.75	5.75	7.50
Peoria, Ill.	12.50	13.00	9.75	17.50
New Ulm, Minn.	5.00	5.00		6.50
Lexington, Neb.	8.00	8.00	8.00	11.50
Total 1st 140 Markets	\$2,926.09	\$2,572.27	\$2,359.18	\$3,462.51
Lansing, Mich.	7.65	7.65	7.65	9.00
Jacksonville, Fla.	8.50	7.00	7.00	10.00
Harrisonburg, Va.	7.65	5.00	5.00	8.00
Middletown, Ohio	7.50	7.50	7.50	12.00
Charleston, S. C.	6.85	4.42	4.42	8.00
Boise, Ida	10.20	1.96	4.96	9.00
Mason City, Ia.	10.70	10.70	10.70	13.50
Lima, Ohio	9.00	9.00	9.00	12.00
Monroe, La.	6.00	6.00	6.00	7.50
La Crosse, Wis.	7.20	7.20	7.20	9.00
Total 1st 150 Markets	\$3,007.34	\$2,641.70	\$2,428.61	\$3,560.5

(b) Average of the rates between 7 AM and 9 AM and between 4 PM and 6 PM.

(c) Rate in effect for the most hours between 9 AM and 4 PM.

(d) Rate in effect for the most hours between 6 PM and 11 PM.

HOW CAN YOU MONITOR SPOT TV?

An ex-ad manager faced this problem, came up with the idea of using shut-ins to keep the cost down. The new service will be set up in 125 markets by end of the year

It is one of the ironies of the television commercial that though it may leave a more or less permanent dent in the viewer's consciousness, it leaves no permanent record elsewhere.

In most cases the only evidence the advertiser has that a commercial has been aired at all is the station's say-so. While there is no question of the integrity of the vast majority of video outlets, there is a surprising variety of commercial snafus that can bedevil even the best-intentioned broadcaster.

There are a number of services that tape the audio portion of tv plugs to bolster the client's right to make-goods

or settlements when a commercial is (1) not run, (2) not run in the right time period or (3) not run properly. Recently, another service with a new twist threw its hat in the tv monitoring ring with a claim of being the only operation of its kind.

Its name is National Tv Monitoring Corp., run by a young (28) ex-advertising manager and construction supervisor. He is Kenneth Jaffe, who set up the firm after he himself ran up against the continuing headache: How can I find out (economically) what's happening to my tv commercials?

Jaffe feels he has the problem of

economy pretty well licked. The price to monitor one commercial is \$3. For monitoring a full half-hour including opening and closing plugs, the charge is \$5. For clients who have an extensive schedule to be checked, there is a retainer schedule which can bring the price for individual tv commercials down to a little over \$2.

The tape service charges run from around \$7.50 to \$20. Firms doing this include Broadcast Advertisers Reports, Radio Reports and Longstreet. BAR, for example, charges \$7.50 per commercial for subscribers to its tv reports (which cover 20 markets plus network tv taped in New York) but discourages extensive business from non-subscribers. While the tape services provide no reports on the visual part of video commercials, they can offer verbatim transcripts of the commercials.

In the age of automation and electronic wonders, NTMC relies on a comparatively primitive method: people watching the tv set and writing a report. To answer right off the natural question of who monitors the monitors, a key fact here is that Jaffe uses two people—unknown to each other—to watch each commercial or program.

At present, Jaffe has monitors operating in 75 markets. By the end of the year, he expects to have 125 covered. All of the top 20 and 40 of the top 50 markets have monitors working or in training.

NTMC adds a twist of social consciousness to its service. All of its monitors are handicapped people. There are about 200 on the payroll right now.

"While we're happy we can use handicapped people," said Jaffe. "the original idea in employing them was that they would do a better job. And it's turned out very well. They're grateful for the money, of course. But, more important, they're grateful for the opportunity to be of some use to somebody. You have no idea what that means to a handicapped person. In a number of cases, we have given them their first chance to do responsible work. They're eager to do a good job, to prove they can do a good job."

About 80% of the monitors are po-



28-year-old Kenneth Jaffe, president of National Tv Monitor Corp., explains to polio victim how to time tv commercials properly. NTMC uses two monitors to check each commercial, charges \$3 per plug (a little over \$2 on a retainer basis) and \$5 per half-hour show

lio cases. Most of them have had high school or college educations, Jaffe said. Before their reports are used, the monitors are trained by an NTMC man and given practice experience with dummy requests.

The information provided in NTMC reports generally shows (1) whether the commercial ran, (2) whether it ran in the right time slot, (3) whether it was the correct commercial, (4) whether there were any obvious boo-boos, such as a failure in the sound, signs held upside down, etc., and (5) whether its length was correct.

NTMC, which got underway in September, is now monitoring for the following clients: Ballantine, Chunky chocolate, Cocoa Marsh, American Character Doll, Remco (a toy firm), Blumenthal Bros. (a candy firm) and a mail order outfit by the name of White House Co., which sells records.

Jaffe has found clients interested in both live and film commercials. Ballantine, which spots Ziv's *Highway Patrol* in the east, uses film plugs in the syndicated show, but live commercials in its football coverage. Similarly, Chunky, now in about 45 markets, wants checks on both film commercials in *Foreign Legionnaire* and live spots in children's shows.

It is no coincidence that some of Jaffe's customers have been using bartered time. He expects to line up a substantial list of customers in the time-for-programing area. While Jaffe has no reason for believing that commercials placed in bartered time are any more of a problem than more conventional buys, he is aware that bartered time clients are apt to be more worried.

The kinds of problems that crop up, however, go beyond the concern of the bartered time buyer that he gets what he paid for.

Jaffe cited the example of Cocoa Marsh. "They use live announcements," he explained, "and they specify to the station that the announcer include a part in which he drinks the product. Our monitors are told to look for this and indicate whether or not these instructions were carried out."

He also mentioned the case of a client whose film commercials, bicycled around the country, did not reach a particular station in time. It so happened the station had on its shelves a commercial which the client had run

(Please turn to page 46)

AN EDITORIAL

WHAT WE MEAN BY RATING MADNESS

Our two-page editorial in a recent issue titled "Rating Madness" has aroused so much inquiry, excitement and conjecture that we feel called upon to clarify one or two points and elaborate on others.

We are not opposed to ratings as a vital standard or means of program evaluation. We consider some such system necessary. Used judiciously, ratings tell the air advertiser more about the audience he is buying than any other medium provides.

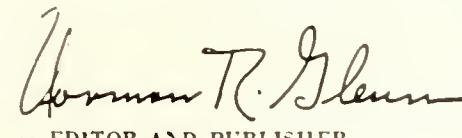
We are utterly opposed, however, to a climate in which ratings are all that exist!

We deplore inflexible formulas set up by agencies and advertisers which ignore variables that might be involved in the buying process—and which frequently make automatons of able men and women.

We consider the fluctuation of program ratings (in some cases producing a topsy-turvy situation from rating to rating) to be unhealthy and destructive in the buying process. We are especially disturbed over the life-and-death hold that rating points exert over network television programs.

We deplore the confusion of multiple rating systems and urge that every means be explored to minimize this confusion by clear explanation of the objective and method employed by each rating.

We fight for a healthy rating climate and an industry climate in which ratings are evaluated and utilized in their proper perspective.



—EDITOR AND PUBLISHER

MEXICO'S PROFIT POTENTIAL

**Most of the \$50 million
spent on advertising
in Mexico comes from U. S.
giants who have found rich
market of young, alert,
middle class consumers**

An American marketing giant—which spends many millions of dollars each year on consumer advertising for its packaged goods—is finding that Mexico pays far bigger dividends than the U. S. on its advertising investment.

Some 20% of this company's productivity is centered in Mexico yet more than 65% of its net profit comes from there. Why? This is the question many marketing men and advertising professionals are asking.

Federal taxes are part of the answer, true. But other elements which contribute to a healthy net profit for the manufacturer and advertiser concentrating on Spanish-speaking Mexico include: the emergence of a true middle class there for the first time; the move to technology and all that this implies in establishment and operation of plants; the receptivity of Mexicanos

when it comes to advertising—particularly the spoken word of radio.

A SPONSOR editor who took a tour of Mexico in busman's holiday fashion posed questions to some of the top media, agency and research executives in this country of 31 million persons.

Answers—some partial, some complete—to the marketing structure and its problems and to advertising techniques and their progression came from varied sources:

- From the leading local advertising agency which instituted the first media and marketing study of any depth in the entire country—Noble Advertising of Mexico City;
- From Emilio Azcárraga, "Mr. Radio" of Mexico and all Central and South American countries, whose leadership in communications has forged tv and radio ahead faster and farther than the pace of marketing and adver-

Radio gets 67 cents in the media dollar



Radio is basic ad medium for Mexico and its biggest local ad agency, Noble Adv. Planning strategy on many U. S. accounts, from l.: Cris Gutierrez, copy; Purdy Jordan, marketing, and account executives Ross Porter, M. E. Fitch and Alvaro Gonzalez



Newspapers, sold on stands more than by subscription, get about 15% of total ad revenue; magazines, only 3%

Outdoor, such as these signs for Pepsi-Cola and Nescafe, accounts for some 2% of total advertising budgets



FOR YOU



Ed Noble spearheaded first major-market study in Mexico as base for ad strategy

tising because he is a progressive:

- From the government of Mexico, laden with statistics on this fast-changing country;
- From innovators in the research, tv production and networking realms. What do these people tell?

They tell a story of astounding marketing and advertising growth, a story which has no foreseeable end in view. In comparative terms, if the advertising-marketing book in the U. S. has 50 chapters, the U. S. is now at the 40-chapter mark and the ending is pretty well anticipated. Mexico, on the other hand, would have just emerged from chapter 5 in that same book—with the unravelling of the plot not even touched upon at this point.

But there are some things these marketers *DO* know. There's money to be made in Mexico today and infinitely more profits in prospect for the morrow. There's a stable, responsive middle class in the making, with the highest proportion of young and buying adults in the world moving into center stage.

The basics of economics, production, selling and movement of merchandise may be the same the world over. But the immediate problems and their prospective solutions are vastly divergent.

In Mexico, the differences are incredible. They're incredible to a first-time visitor as well as to long-time residents; to a necessarily superficial observer as well as to an entrenched marketing or advertising pro. Why?

Primarily because Mexico—as they say in scenic travelogues—is a land of many contrasts.

These contrasts are focal points of observation for the Mexican sociologist and for the American tourist alike, for the visiting firemen from Brazil and for the native Mexican citizen. But the individual contrasts in which each of these persons is interested coalesce into a massive entity for the

(Article continues next page)

City-by-city analysis shows contrast

Ed Noble of Noble Advertising in Mexico City figured he couldn't call the plays without a marketing score card. So he rounded up \$300,000 and conducted the country's first market research study in the 21 most populated areas.

Here are some of Noble's facts and figures on the Republic of Mexico.

Gross national product: \$94,620 billion pesos (at the rate of 12.40 to the U. S. dollar).

Gross income: 85,161 billion pesos. Source of gross income: commerce, 31%; services, 20%; industry, 17%; agriculture, 14%; livestock, 4%; oil and mining, 4%; game and fish, 1%; other, 9%.

Population: 31.5 million. Men, 7,454,538, 23.4% of the total; women, 7,696,962, 24.7%; children under 20, 16,348,500, 51.9%. Total number of families, 6,217,821 with an average of 5.05 members each.

The "active" or non-barter population: 10,194 million or 32% of the total population. Of this, per capita income is 8,387 pesos per year as compared with 2,714 for the total (including barter) population. The "active" population numbers 6,991,120 men, 94% of all the men in the country; 1,077,575 women, 14% of all the women, and 2,125,305 children under 20, 13% of the total number of children.

Sources of income among the "active" population: agriculture, 5,912,520 persons, 58% of the total active group; industry, 1,631,040, 16%; services, 1,121,340, 11%; commerce, 815,520, 8%; other, 713,580, 7%.

Thus, 31% of the people account for 63% of the gross national income.

Goods ownership: Of the six million families, 14% have some kind of automotive vehicle; 73% have electricity; 22%, refrigerators; 14%, washing

machines; 23%, water heaters; 19%, servants.

State income: Mexico has 29 states similar to those in the U. S. as well as two territories and the Federal District in which Mexico City is located. From a marketing point of view, only 12 of these states represent 80% of the gross national product. Here are the states in the order of their importance as producers.

Federal District, \$23 billion pesos; Veracruz and Jalisco, \$5 to \$6 billion; Puebla, Nuevo Leon, Guanajuato, Chihuahua, \$3 to \$4 billion; Tamaulipas, Coahuila, Michoacan, Mexico, Sonora, Baja California and Hidalgo, \$2 to \$3 billion; Sinaloa, San Luis Potosi, Oaxaca, Guerrero, Durango, Chiapas, Yucatan and Zacatecas, \$1 to \$2 billion; Morelos, Tabasco, Nayarit, Queretaro, Tlaxcala, Campeche, Colima, Aguascalientes and Quintana Roo, less than \$1 billion.

Spotty distribution: Big cities, of course, have complete distribution systems, a concentration of buying power and people and a great influx of tourists with American dollars. Other interior cities have advantages in good hotels, prosperous farms and mines, lush oil wells or thriving forests and waters for game and fish.

The government has taken many steps to reduce illiteracy and to expand public education facilities. The population growth of Mexico is three percent some one million new persons per year. This compares with a rate of 1.7% in the U. S. The gross national product of Mexico is growing at a rate of 7% (3% in the U. S.).

Money wanted: Mexico is looking for investment capital, and it's finding it in the plant expansion of many American companies. This risk capital is paying good interest rates, too.

(Article continues next page)

marketing man. The modern marketer in this most modern of young yet old countries is confronted with a confusing market pattern which his North American counterpart can't even begin to imagine . . . much less really comprehend and work with.

The pattern is confusing because the country is. And Mexico as a country is confusing because of the contrasts inherent in its history, its economy and its people.

Here are some of these patterns of contrast which emerge in the marketer's scanning of Mexico.

Mexico, with its 31.5 million people, is probably the youngest and the most modern of any major country. Two-thirds of its people are under 30 years old, half of them under 20. Yet it's an ancient civilization, dating back thousands of years to Toltec and Aztec Indian civilizations.

It has what many professionals say are the most progressive and advanced architects and builders in the world today, designing intricate free-form skyscrapers, public buildings and homes. Yet perhaps 20 minutes away there are pyramids and archaeological ruins which showed the Indians of 4,000 years ago to be master builders in the same construction league as the early Egyptians.

Mexico has great richness in its mining and agriculture—and in its tourist trade from the United States. Yet it has vast poverty among its people, 45% of whom are illiterate. It has 76% of the population living in what are essentially rural areas, nestled in hills and valleys largely inaccessible to transportation.

These are the people who make up the "inactive" population, some 68% of all Mexican residents. These people live by a barter system, or some form of it, and do not earn money as such. They trade oranges for a chicken, papayas and coconuts for a pig, negotiating with a minimum of money. Only 32% of the population—some 10 million persons—are called "active." They have a cash income.

The contrasts are seen in every part of Mexican life.

Four-hundred-year-old Spanish cathedrals are 20 feet from a 30-story skyscraper in Mexico City; thatched huts are within a stone's throw of \$40-a-day rooms at Acapulco. Shoeless women garbed in traditional rebozos sell oranges on a street in front of an I. Miller shoe salon. There a pair of

New York-style shoes sells for 450 pesos—two weeks' salary for a policeman whose job is considered unusually good. (A live-in maid works for \$14 a month in a household which has a Mexican-purchased Cadillac with a price tag of \$12,000, double the U. S. price because of high taxes.)

What does all this mean to the marketing man? To the American manufacturer who plans to move into Mexico with new plants or to gain distribution, or to the Mexican company which wants to improve sales? What does it mean to their advertising agents?

People are moving: It means, first of all, that Mexico and its people are on the move and the pace is fast. There have been vast and radical changes taking place in Mexico during the past decade as the country gears to a basic concept of creating a middle class from what historically has been a people of incredible wealth and abysmal poverty.

Government, business and industry are all geared to this goal: expanding jobs, earning power and consumer demand which, in turn, increase production and plant facilities, sales and profits. More important: the plan is working.

Both American and Mexican industry are opening new manufacturing plants at a fast clip. They're creating jobs, training technicians, gaining distribution and consumer acceptance. As the Mexican economy expands, so does the gross national product and the individual's buying power.

Because the biggest push toward modern marketing and higher living standards has come in the past decade, it's been only in the past 10 years that advertising and marketing have begun to flourish as professions. Media have long been active in Mexico, the most predominant then and now being radio. But professional advertising and marketing men, as the United States knows them, were few and far between—and hungry!

Madison Ave. methods: Today, after an intensive education job on the part of U. S. agency branches (J. Walter Thompson, McCann-Erickson, Young & Rubicam, Grant, Robert Otto) and by local companies (the biggest and most progressive of which is Noble Advertising), the Mexican businessman is an advertiser and American businessmen are applying

(*Please turn to page 72*)

Mexico's biggest potential, marketing men believe, will be realized from the high proportion of young people. Within the next 10 years, as an expected minimum of one million babies are born each year, the share of people under 30 will move even higher than today's 66%. These young people will be the workers and wage-earners most receptive to the need for and desire for consumer goods.

Noble Advertising's marketing director, Purdy Jordan, spoke recently on marketing goals and concepts to a group of businessmen in Mexico City.

Market performance: Jordan described the "arbitrary factor" method which he and his agency adapt to their clients' marketing needs. He determines an index which shows market performance against a par determined by three factors: money available, population and industry sales.

But marketing, cautioned Jordan, "is not an easy answer to all an organization's problems. Production, accounting, selling and advertising all have problems and peculiarities which only specialists can handle well."

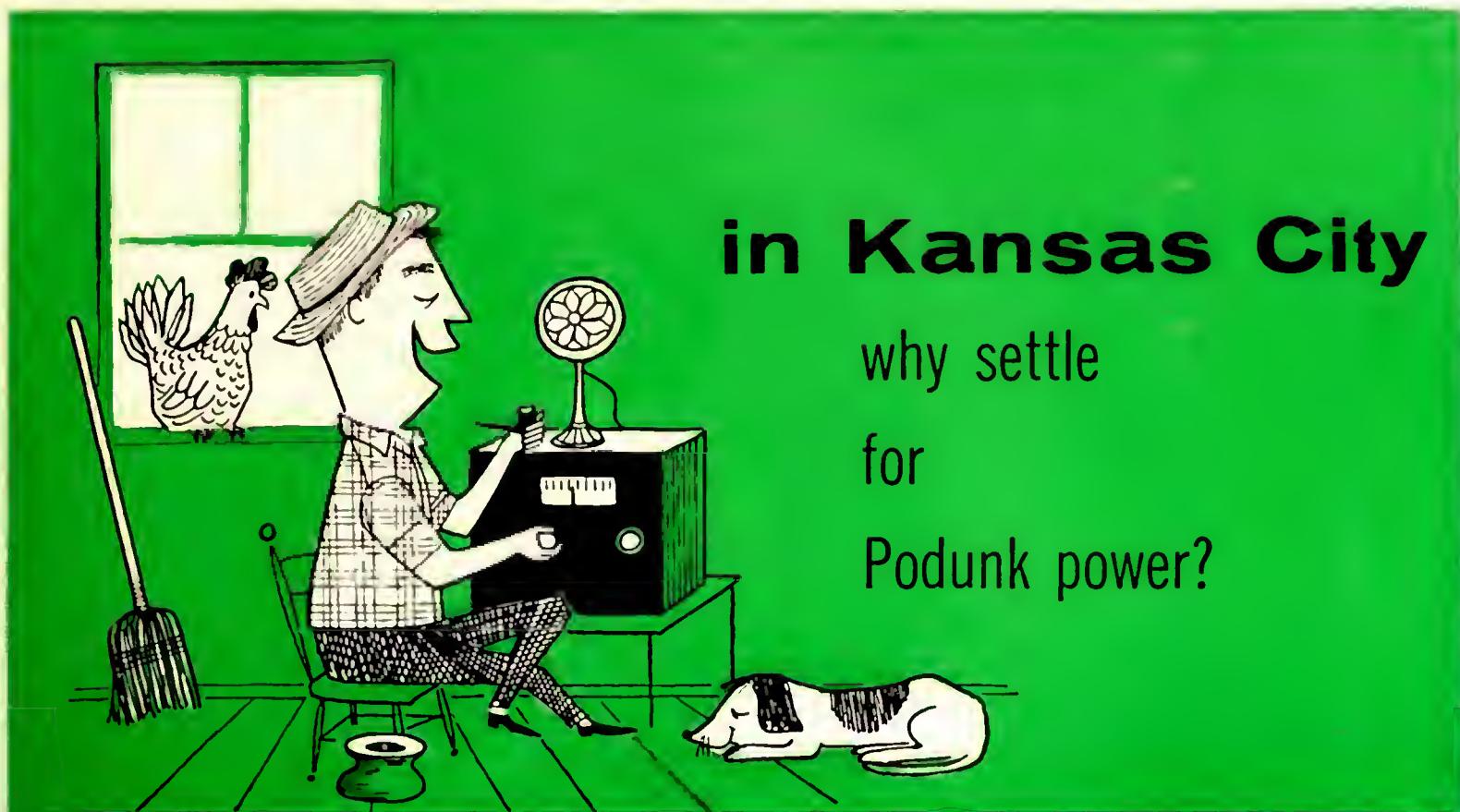
Manufacturing economy: Discussing the hope of Mexico as an economy of industry and agriculture, he traced three phases of the economy during the past three decades. The first two phases were monocultures—with the country dependent primarily on, first, petroleum and then on mining. The third phase is investment in manufacturing capacity, the current effort.

Mexico's biggest goal: to gain self sufficiency "with economic stability through protection of its industry." Such self-sufficiency leads, says Jordan, to development of the country's largest potential market—its middle class.

Roads to profits: The government spends a big part of its budget on road construction. This year it has a highway network extending 166,425 kilometers compared with only 241 kilometers of paving in 1925. Within 10 years, the total is expected to be 191,400.

Jordan presents an interesting economic analysis of just what these roads mean, as compiled by the Bank of Mexico.

"In three and one-half years the highway investment will have repaid itself. At this rate, 1967 will have four million additional consumers available and the population will be 41.5 million."



get 50,000-watt coverage on

KCMO-Radio

- EXCELLENT AREA COVERAGE . . . 213 counties in Missouri, Kansas, Iowa, Oklahoma and Nebraska.
- GOOD FREQUENCY . . . 810 Kc.
- PRIZE-WINNING PROGRAMMING AND RECOGNIZED COMMUNITY LEADERSHIP. They all make Kansas City's only 50,000-watt station — KCMO-Radio — outstanding in the Kansas City Area.

ANOTHER MEREDITH STATION

KCMO-Radio	Kansas City	810	CBS
WHEN-Radio	Syracuse	620	CBS
KPHO-Radio	Phoenix	910	ABC
WOW-Radio	Omaha	590	CBS

Joe Hartenbower, General Mgr.
R. W. Evans, Commercial Mgr.
Represented nationally by Katz Agency

KCMO-Radio...one of Meredith's Big 4 . . . All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

KERG's vast WESTERN OREGON AUDIENCE is a quality audience, too! Eugene families have a buying income of \$6,228.* well above the National Average. Find out about this QUARTER BILLION DOLLAR MAJOR MARKET . . . 5th largest in the Pacific Northwest! And remember, the important CBS Radio Audience is yours with KERG, in OREGON's SECOND LARGEST CITY.

*SM '57.

Eugene, Oregon
KERG
 CBS Radio Network
5000 WATTS: 1280 K.C.
 CONTACT WEED & CO.

Among Us Towers



SPOT RADIO

(Continued from page 38)

daytime—9 a.m. to 4 p.m.; evening—6 p.m. to 11 p.m.

- The rates reflect, where available, saturation plans, run-of-schedule discounts, and other plans except as follows: where a plan or discount is offered on a r.o.s or "fixed but preemptible basis," the plan discount was not used for traffic times unless conditions of the plan clearly applied to that classification. Special week-end plans have not been used.

- Rates are based on October 1957 SRDS information.

While the tabulating of the work was in progress, several agency time-buyers tried out the estimator and found it useful. "Still, it's the first time we've tried this with radio," Denenholz, told SPONSOR, "so we're keeping our fingers crossed."

Since the basic summary covered only 12 one-minute announcements for a 13-week period, it was decided to set up a formula for converting this to estimates encompassing greater frequency and longer duration. (See chart page 37.) From a complete tabulation of the top 50 markets such a formula was set up. Test tabulations indicated that the relationship of specified rates to each other in these 50 markets was practically the same in all 150 markets. Thus the one-time daytime rate for 12 announcements per week becomes the base for converting estimates to schedules of both 12 and 24 announcements per week up to periods of 52 weeks.

The averages taken of the rate relationship in the top 50 markets reveal some interesting facts. For instance, they show that rate discounts (which are reflected in the percentage figures in the chart on page 37) don't increase very much as campaigns lengthen in duration.

Taking the figures for 12 announcements per week, a daytime buy for 52 weeks is 68% of the one-time daytime rate, while the 13-week figure is 75%, a difference of only seven percentage points. A similar comparison of early morning-late afternoon buys reveals a difference of nine percentage points, while in the evening the difference is six points.

The differences between 13- and 52-week buys when 24 announcements are bought weekly are even less for the stations measured.

MONITOR

(Continued from page 41)

two years previously. This was put on in place of the missing commercial. When the report from the NTMC monitor, which includes a description of the commercial, reached the client, he demanded a make-good and got it.

In the case of American Character Doll, the client is interested particularly in the last 10 seconds of the commercial, which involves the use of dealer tags. Instructions are sent to each station to use dealers' names. This involves a lettering job by the station's art department and the client wants to make sure that a variety of dealers' names (and the right ones) are used.

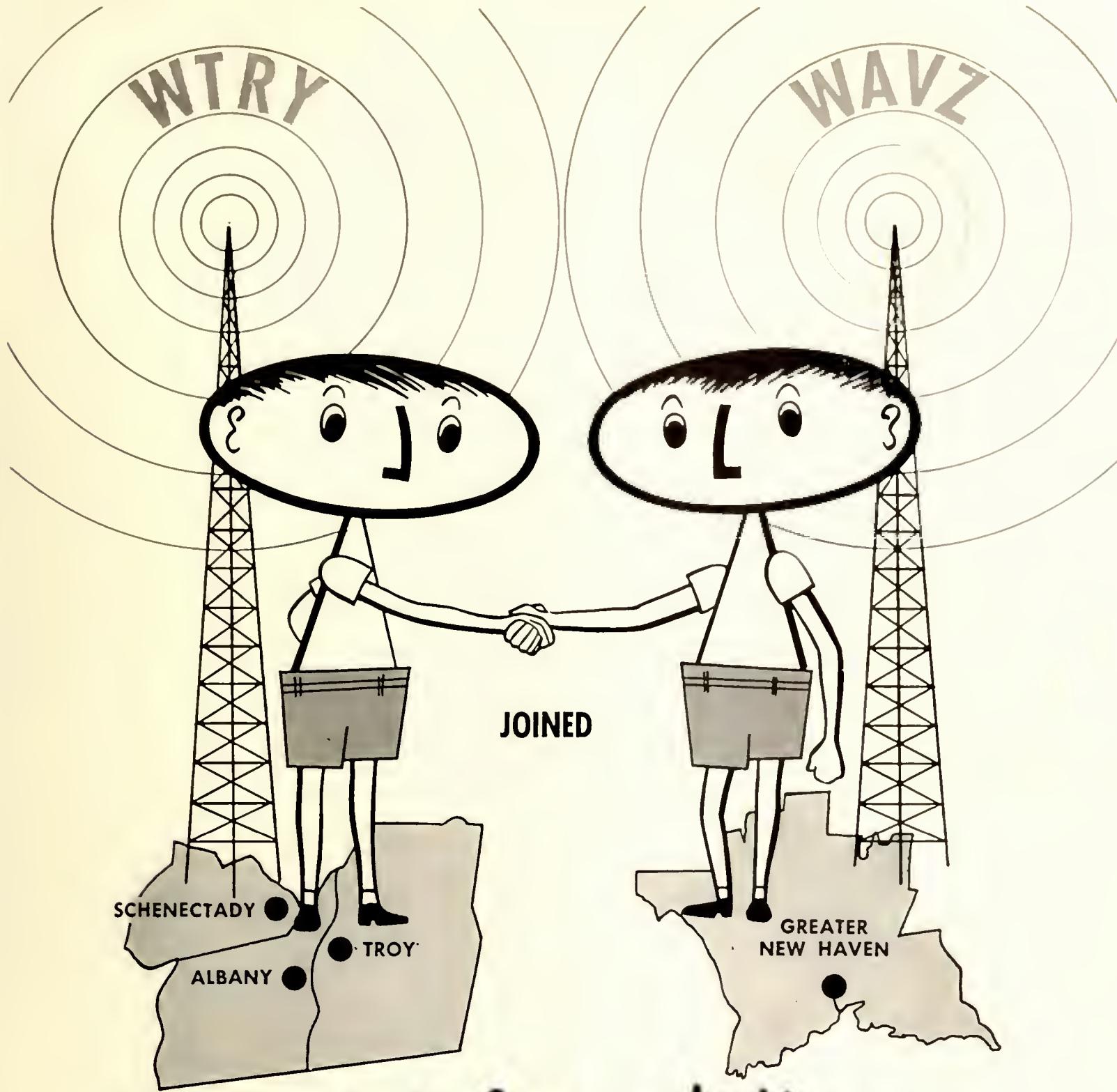
The White House Co. advertises new titles rather frequently and uses NTMC to see that the correct titles are advertised.

Is the cost of checking commercials worth the make-goods and settlements that a client can get from a station? Jaffe said he has not had enough representative cases to show a reliable average but added that in the case of American Character Doll the value of make-goods has so far been triple the cost of the service.

Jaffe believes he will come across few, if any, cases where a station will deliberately not run a commercial. "I believe broadcasters are honest. However, there will always be cases where a station employee will make a mistake and be afraid to admit it. Besides, even if everything turns out okay, isn't it worth \$5 to protect the investment in a half-hour show which will cost a few thousand dollars?"

This very question came up last year when Jaffe was advertising manager of Chunky and wanted to check some spots. (He says there is no connection between Chunky and NTMC.) When he began looking around for services to check video sales plugs, he felt the price schedules were too expensive for his purposes. At that point, he set up his own monitors, found it worked and decided to go into business for himself.

One problem Jaffe faces is the question of whether the agency or client will pay for the monitoring. This would be a problem where the agency pays for a number of its clients. However, at present all of NTMC's customers are bearing the cost of monitoring.



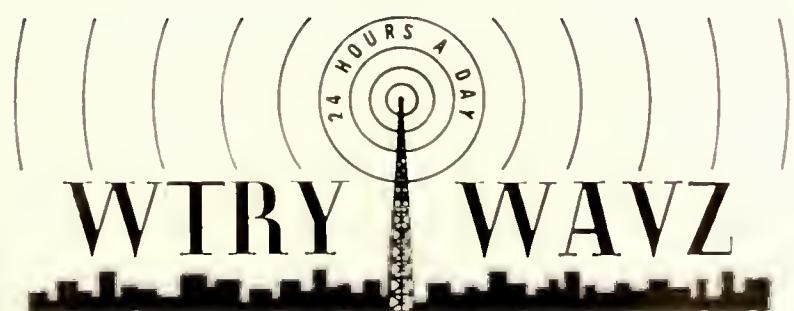
Two fabulous stations...

In delivering DOWN TO EARTH understanding . . .

of what audiences want . . . how to move products for advertisers . . . how to lead communities for the benefit of the people who live in them.

Representatives: WTRY
John Blair & Co.

WAVZ
National: Hollingbery Co.
New England: Kettell-Carter



Daniel W. Kops, President • Richard J. Monahan, Vice President and National Advertising Manager



DECOY

starring Beverly Garland

SOLD

in 17 of the top 25 markets with
over \$60,000,000 in retail sales!*

And in 36 key secondary markets with more than \$11,000,000 in retail sales! Decoy is a new kind of crime show saluting New York's women law enforcement officers. Produced by ▲Pyramid Productions.

For new sales power in your market, call:



OFFICIAL FILMS, INC.

25 West 45th St., N.Y. 36, N.Y.

*New York
Los Angeles
Chicago
Philadelphia
San Francisco
Boston
Pittsburgh
Cleveland
Minneapolis-St. Paul
Buffalo
Milwaukee
Dallas-Ft. Worth
Miami-Ft. Lauderdale
Seattle
Denver
Indianapolis
San Diego

REPRESENTAT VCS Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis

FILM-SCOPE

14 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

As everybody knows, the staff film salesman—with a few notable exceptions—doesn't get the same red-carpet treatment on Madison Avenue that network salesmen do. Why?

Basically, say agencemen, the difference comes down to this: The networks (and the big talent agencies, too) have built up sales personalities over the years—men whose names are almost as well known as the products they sell.

The syndicators, agencies believe, thus either will have to plod away until present personnel gets more seniority, or hire salesmen who already possess the sesame. Until then, they'll have trouble getting to the decision makers.

QUESTION: In trying to interest a beverage firm in a syndicated series, what would be a good showpiece—comedy?

ANSWER: You'd be working with better odds if you tried westerns or mysteries first.

This week CBS-TV Film's Research Dept. took a look at 13 syndicated series to see if the various classes of sponsors gravitate toward certain program types. Apparently they do. Here is the score for three major categories (the figures show the number of sponsors):

COMEDY: Auto dealers, 16; furniture companies, 13; grocery stores, 11; household appliances, 10; TV dealers, 9. The rest of the buyers were scattered over 31 classifications all too thinly populated to mention.

DETECTIVE: Auto dealers, 22; brewers, 21; food companies, 8; drug stores, 8; wine companies, 6. (32 other widely scattered classifications figured in the total count.)

WESTERN: Baking companies, 40; food companies, 36; dairies, 36; beverage companies, 15; meat companies, 10. (Plus 23 other classifications.)

The swivel-jointed lure of the westerns for sellers of drinks is obvious, of course. Beer companies find them handy at night; soft drink and dairy sponsors use them in the daytime.

Pharmaceuticals, Inc. are thinking about the possibility of a film presentation in which live audiences would participate at the local level.

Long a believer in live quizzes and panel shows on the theory that they appeal to the older age groups—the sponsor currently is interested in trying out syndicated film, provided a local tie-in can be worked out.

Type of show preferred: A panel a la "Life Begins at 80."

Slow to lure manufacturers into making licensed tie-in merchandise, the syndicators finally are beginning to get some nibbles.

Latest is CNP's Boots and Saddles which this week is working with: Merchandising Premiums, Inc.; Spee-Toy-Culars, Inc.; Benay Albee Co.; Bland Charnis Co.; Payton Products, Inc. and Saalfield Publishing Co.

The goods consist of novelties, clothing, and toys.

John Cole, Guild Films sales v.p., offers this as a sequel to the observation in 7 December FILM-SCOPE that a comedy trend seems to be shaping up in syndicated product.

Cole disclosed that following Guild's acquisition of the Leon Errol package from RKO he quizzed quite a number of stations on what they needed most for programming balance.

The answer was comedy—a commodity which they thought would fill the void left by the wholesale exit of comedians from the networks.

Cole's inquiry brought to light this station thinking on the comedy theme:

- Comedy films can be spotted handily into prime evening hours, because (1) they have all-family appeal and (2) their chances of garnering strong audience response in competition with other types of fare are generally good.
- It would be advisable for the syndicator to format the comedy films for the stations in time units anywhere from a straight hour to 15-minute strips.
- The type of humor preferred is not the satiric but rather the broad, robust kind dealing with every-day situations, plus a touch of the "little man" pathos.

How important is merchandising in selling a film series?

A veteran syndication executive sums it up this way:

1. Sometimes merchandising is more important before the sale than it is after. The salesmen like to go in and spread a complete merchandising kit on the prospect's desk. It may be the talking point which sets up the sale.
2. After the sale whether merchandising is put behind a series or not depends as much on the client as it does on syndicator and station.

In general it's the client who is demanding—but practical in what he demands—who helps touch off the best merchandising job.

Official Films has definitely set its Adventures of the Invisible Man series for production at the British National Studio in early January.

Plans for this property, which is controlled by a new production setup comprising Ralph Smart, Larry White, and Official Films, entail assigning the national sales right to the William Morris Agency.

The series—not particularly geared for syndication—may be offered for network sponsorship.

Other Official maneuvers on the production front:

- Negotiations with Pyramid Productions for a documentary police series slanted toward the detective division of the New York Police Department.
- Planning of a series dealing with the adventures of a transcontinental truck driver—probably labeled Turnpike.

FLASHES FROM THE FILM FIELD: CNP's next will be **Captain Courage**, an historical costume-adventure series set on the high seas. It is now being filmed in England . . . Anheuser-Busch signed to sponsor MCA's "Mickey Spillane's Mike Hammer" in a five-state area.

Screen Gems' Shock package has been sold to the Storer Broadcasting Company, Cleveland. Special Trendex reports on the Shock debut in Chicago on WKBK (Sat. 10-11:30 PM) showed a 24.7 rating and a 46.4 audience share—topping all competition in that time period.

Reynolds Metal Company has purchased a film series from CBS TV Films for telecasting in Seoul, Korea . . . Bermuda's first TV outlet, ZBM-TV which goes into operation about 15 January, purchased five film properties from ABC Film Syndication.

Ron Randell, star of O.S.S. on a 13-city p.a. tour . . . NTA has completed 12 episodes of **George Jessel's Show Business** telefilm series which features top names in the entertainment world.

Carl Rettig was named president of CNP replacing Bob Levitt who resigned last week . . . Fremantle Overseas Radio & TV Inc., announced the formation of a British company. First sale of an Australian tv series, Animal Parade, was made by Fremantle to Associated Rediffusion.

UP TO OUR NECK

in contest entries...



National Representatives — BLAIR-TV

28,812 votes in WFLA-TV's M.G.M. film contest present a dramatic demonstration of the selling-power of Channel 8!

Viewers were asked to choose seven movies from 50 films in the M.G.M. library they'd like most to see during the Thanksgiving season. Two newspaper ads containing entry blanks were used to back up the on-air promotion.

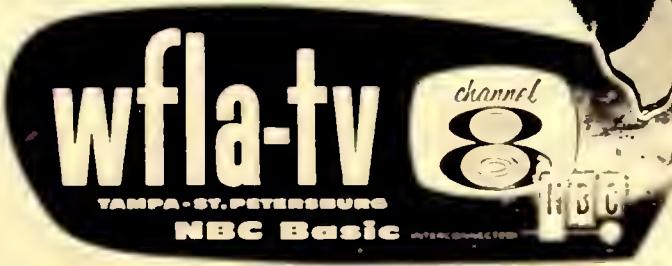
The result? In one week's mail, 28,812 votes poured in from 30 counties — yes, 30 counties! — *nearly 50% of all counties in Florida!* Leo, and Channel 8, are mighty popular in Florida!

And that's not all! Look what the October Trendex turned up:

M.G.M. PREMIERE THEATER	
WFLA-TV	20.9
Station A	12.9
Statian B	4.0

Cash in on the big, *responsive* audience WFLA-TV delivers. Spot *your* product on this sales powerhouse of Florida's West Coast, the Tampa-area station that gives you *both* — results and ratings!

Channel 8—the RESULTS Channel!



SPONSOR ASKS

Can publicity save a wavering tv show?

David O. Alber, president, David O. Alber Associates

No amount of publicity can rescue a show that has no merit to start with. Any more than a tremendous advertising campaign can force a bad product down the public's throat. And you can hark back to the old cliché about fooling some of the people some of the time to back up that conclusion. If a



If you believe in a show, give it time

new series is down for the count of 9, you can't resuscitate it with a sudden publicity shot in the arm. It's too late. The time to start a publicity campaign for a new series is when it first goes on the air. It takes three months for magazine features to percolate through, and these breaks might come at the psychological moment when the series most needs them. It also takes time to line up newspaper features, stunts, special promotions and tie-ups.

The leading question should be qualified. What is a waning show? Or, more properly, when is a show in a waning position? More often than not, a new series gets off to a slow start. To be specific, *December Bride* had an inauspicious beginning. The critics were not too kind. Fortunately, the sponsor had patience. We put a barrage of publicity behind it. After a few months the show caught on, and it became one of the winners of the season, with a consistent place in the Top Ten.

Let me also remind you that shows like *I Love Lucy* and Phil Silvers had low ratings when they started, but, assisted by jet cannon publicity, they

shot to the top of television ranks.

In today's highly competitive set-up, where networks are pitting titans against each other, and the independents, like dark horses, steal the audience away with syndicated shows or highly touted movies, it is more important than ever for sponsors to protect their heavy investments with extra publicity budgets. Such budgets should include sufficient funds for copious color and black-and-white photographs, mats and a special promotion man to visit every major city. This last phase is very important. It is a gimmick used by motion picture companies with great success. What helps even more is making the star of the series available for a series of visits to these markets.

Viewers often watch shows out of habit, even though an opposing series might be better to their liking, if they only gave it a chance. Publicity's purpose is to warn such viewers away from the competition.

If you can lure viewers to the show by constantly reminding them about it, you are fulfilling your function as drum beater. Obviously the more viewers, the higher the rating.

However, sponsors should have more patience if they believe in the merits of the show. Audiences are not built in a day or a week or a month. Publicity certainly can help a waning show but only if it is given a chance.

Don Garrett, New York head, Pat McDermott office

You might as well ask Mr. Bayer if aspirin will cure a headache.

In a determined effort to be starkly honest I've got to answer with a qualified affirmative. It depends on to what extent the wavering needle is leaning toward "Dead" or "Alive." If it's inclined in your direction, then publicity can save the show and you're a big hero. If it's leaning too far to the



You don't know until after you've tried it

other side, you've had it. The only trouble with this picture is that no one knows where the needle was until after the publicity campaign.

Father Knows Best bowed on NBC TV in October 1954. Eleven weeks later the sponsor announced it would cancel at the conclusion of the 26-week contract. I joined Screen Gems a few days after the announcement. Press director Frank Young covered New York while I visited the 30 top cities in the country. The publicity stirred up resulted in a new sponsor before the 26 weeks were up.

Where was the needle in this case? As far as the sponsor was concerned it was on "Dead." Turned out that it wasn't and with the right kind of publicity the needle stuck on "Alive."

Right now our firm handles the *Sally* series for The Chemstrand Corp. through Doyle, Dane, Bernbach, Inc. The show is one of many that is reported "waning" this season.

During the weekend of November 22-24 Joan Caulfield made five network appearances to plug *Sally*. During November we ran a "Sally Look-Alike" contest in the Trendex cities in which *Sally* was plugged on the air as often as 15-20 times daily in each city. As a result, we picked up three Trendex points on December 1 against our toughest alternate week combination of Jack Benny and *Maverick*.

Will we "save" *Sally*? I don't know which way the needle is inclined. But with several million dollars riding on the show you've got to give the needle a good tussle. Especially since publicity is so inexpensive.

**Robert J. Flood, public relations,
New York**

If any of the elements of good production, good story and good presentation are lacking in the tv program over too long a span in some cases, a single performance viewers are lost. The tv viewer is tolerant and reasonably



*If it
convinces
viewers of
show values*

fair. But his endurance is short. The introduction of new values or elements into a flagging television show may be the key to renewed life but these values will be lost if publicity is not used to let the viewer know about them.

Publicity can help a wavering show provided (1) there is substance to the show itself to warrant audience loyalty and confidence; (2) the publicity program has been thoroughly planned to take advantage of all the exploitation opportunities inherent in the show; and (3) there is continuous supervision of the program and the publicity activity.

Richard R. Falk, Richard R. Falk Associates, New York

Superficial press notices will not hypo a plummeting ARB. An astute public relations depth campaign is the answer, and is perhaps the only method than can save a slipping show. To revive public interest, it is necessary to project the show's image into the con-



*A pr depth
campaign
is only
method*

sciousness and daily thought of the national potential audience via the wire and syndicate feature writers which service the nation as a single press unit. The immediate and primary job, therefore, is to comb the show and sift out material that not only meets news criteria, but can be manipulated in terms of the psychological hungers and motivations of the readers.



DOC LEMON - 6 to noon

ART ROBERTS - noon to 6

Double whammy!

New, stronger programming, personalities
always the best buy in this market!

WCUE

The ELLIOT STATIONS

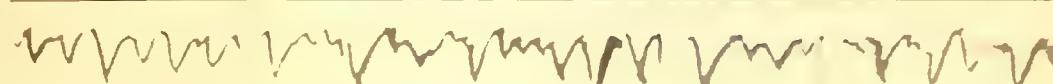
great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE

WICE - Providence, R.I.

National Representatives The John E. Pearson Co.



DON'T get snowed under
an avalanche of spots

in **BUFFALO**

NO DOUBLE SPOTTING
NO TRIPLE SPOTTING

ON **WWOL**

More listeners per \$ too

Dig out the facts and figures

Check ✓ NIELSEN

Check ✓ PULSE

Check ✓ HOOPER

✓ Check The 50 national advertisers
who now include WWOL
radio in their budgets!



*National and regional spot buys
in work now or recently completed*

SPOT BUYS

TV BUYS

Colgate-Palmolive Co., New York is preparing a campaign for its Ad detergent in major markets. The schedule kicks off in January for runs of varying lengths—some for 52 weeks. Minutes and chain-breaks during both daytime and nighttime segments are being slotted; frequency depends upon the market. Buying has just started. Buyer: Sally Reynolds. Agency: Lennon & Newell, Inc., New York. (Agency declined to comment.)

Lever Bros. Co., New York is going into scattered markets to push its Imperial Margarine. The five-week schedule begins 11 January. Minutes during daytime hours are sought. Frequency varies from market to market. Buying has just started. Buyer: Penny Simmons. Agency: FC&B, New York. (Agency declined to comment.)

Tasty Baking Co., Philadelphia, is planning a campaign in major markets for its bread products. A 52-week schedule for women's shows is being firmed up; the advertiser is buying half-hour programs strongly slanted to teenage girls and young women. Buying has started. Buyer: Chuck Wilds. Agency: N. W. Ayer, New York.

Boyle-Midway, Inc., New York, div. of Home Products Corp., is purchasing half-hour nighttime programs in top markets to advertise its Aerowax and Wizzard deodorizers. Schedules start 1 January. alternate week sponsorship for 26 weeks; if results are good, they'll be extended to 52 weeks, alternate week sponsorship. Aerowax and alternate week sponsor will cross-plug; Wizzard announcements will be sponsored nights only. Buying is not completed. Buyer: Ed Richardson. Agency: Geyer Advertising, Inc., New York.

The Procter & Gamble Co., Cincinnati, is scheduling announcements in major markets for its Crest toothpaste. The campaign starts in December. runs for the contract year. I.D.'s during nighttime periods are being bought. with varying frequencies. Buying is not completed. Buyer: Hank Linden. Agency: Benton & Bowles. (Agency declined to comment.)

RADIO BUYS

Tetley Tea Co., Inc., New York, is placing announcements for its tea line in Eastern area of distribution. Schedules are short-term. saturation frequency; 12-18 announcements per week per station on three and four stations in many markets. Buyer: Ann Janowicz. Agency: Ogilvy, Bensen & Mather, Inc., New York.

Chesebrough-Pond's, Inc., New York, is lining up schedules in various markets for its vaseline hair preparation. The 1 January campaign runs for 26 weeks. Minutes are being used, frequency depending upon the market. Buying is not completed. Buyer: Charles Willard. Agency: McCann-Erickson, Inc., New York.



1/5
of all
Canadian
Retail Sales
are made in
our Hamilton-
Toronto-Niagara
Peninsula
coverage
area

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend \$2,722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales... another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868. Toronto: EM 6-9234, Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL 11 CANADA

RADIO RESULTS

DEPARTMENT STORE

SPONSOR: McAlpins Dept. Store

AGENCY: Robert Acomb
Advertising

Capsule case history: Bob Tyler, merchandising mgr. of McAlpins Dept. Store, Cincinnati, reported sales in the teen-age department of the downtown store have been expanded considerably since WLW's d.j. Bob Braun originated his program from the store's fifth floor tea room. McAlpins' two shopping centers have also been helped by feeding the program to them via an inter-connected PA system. Some 150 teen-agers dance to records every Saturday afternoon 2:30 to 4:30 p.m. One of the big features of the program is the fashion show in which young high school models, employed by the store, display and wear special buys of the week. So successful was the show in its first two weeks that the advertiser immediately asked for a renewal of the original 13-week contract. Over-all result has been to publicize the store's multi-million dollar remodeling and expansion program for its teen-age departments.

WLW, Cincinnati

PURCHASE: Program

SOFT DRINKS

SPONSOR: Cott Beverages

AGENCY: Spotlite Advertising

Capsule case history: When Cott Beverages decided to give away money in a promotion campaign they turned to radio. They wanted a campaign to help stimulate the off-season sale of their one-quart bottles of soda in the Albany-Troy-Schenectady area. They turned to WPTR, Albany, where they purchased a saturation package of 100 one-minute announcements per week. Listeners were offered 25¢ in cash for every three Cott bottle caps they mailed in. The package consisted of run-of-schedule announcements—light the first part of the week and heavier during the shopping days of Thursday, Friday and Saturday. Yet the response was so great by the second week that Cott's facilities were inadequate to fulfill the mail-ins. They had to suspend the special promotional announcements and substitute regular one-minute transcribed commercials. The advertiser felt that WPTR's impact was as responsible for the success of the campaign as the promotion itself.

WPTR, Albany

PURCHASE: Announcements

MOVIES

SPONSOR: Chakeres Theatres

AGENCY: Direct

Capsule case history: The State Theatre, Springfield, Ohio, booked "Tammy" for a seven-day run in the last week of July. To advertise the film, newspaper advertising, music store and juke box tie-ins were used. No radio was used. Results were poor. The first week in September this feature was brought back by the Chakeres Theatres for showing at the Melody Theatre, but radio was added to the previous campaign. Mr. Mike Chakeres, vice-president of Chakeres Theatres, scheduled approximately 24 announcements over four days. The turn-out was so large "Tammy" was held over for three additional days, with WIZE supplementing the previous schedule with 16 more spots. Total cost of the campaign amounted to only \$200, and the gross was twice that of the seven-day run at the State Theatre. "We must consider the great influx and increased attendance to be the result of the heavy radio advertising and the skillful use of the title tune by WIZE," Mr. Chakeres said.

WIZE, Springfield, Ohio

Announcements

REAL ESTATE

SPONSOR: Atlantic Ocean Estates

AGENCY: Direct

Capsule case history: Atlantic Ocean Estates had been buying full-page ads in newspapers even though response was poor. As the advertiser put it, "People who are interested in buying real estate look to real estate sections in the papers; but they don't listen to the radio for properties to buy." But Atlantic was persuaded to try radio. They purchased 40 five-minute shows weekly on WARL at a cost of \$440 per week. Result: They get from these shows an average of 40 to 50 leads daily and closed between 25 and 40 sales weekly. Gross sales weekly run between \$40,000 and \$50,000. Sales are two-fold over what newspapers produced and the expenditure is less than half. Consequently, all other media have been dropped. Atlantic concluded: "Radio gets people interested in real estate. Black and white is fine for getting to the people who are looking for property. But radio is the medium for making them want to look."

WARL, Arlington, Va.

PURCHASE: Five-minute
participating shows

No Grass Grows Here!



The 1958 IRE Convention and Show
will be the source of new ideas for
more than 50,000 radio engineers.

Be sure you are there.

MARCH 24-27

THE IRE NATIONAL CONVENTION

Waldorf-Astoria Hotel

and The Radio Engineering Show

Coliseum

New York City

REGISTRATION: IRE Members \$1.00

Non-members \$3.00

PRODUCTION
INSTRUMENTS
AND COMPONENTS
COMPONENT
PARTS
SYSTEMS



THE INSTITUTE OF RADIO ENGINEERS 1 East 79th Street, New York 21, N.Y.

PICTURE WRAP-UP



Unique market story was told at New York luncheon with color motion picture by WNAX, Yankton, S. D. Seated (l. to r.) are Frank Fitzpatrick of The Katz Agency, WNAX "Neighbor Lady," Wynn Speece, and Wm. Esty's Dick Grahl. Standing is Don Sullivan, manager of WNAX



Good for a lifetime all over the world are gold membership passes presented recently to Donald H. McGannon, pres., and Harold C. Lund, v.p. of Westinghouse Broadcasting Co. by Variety Club. Shown (l. to r.) John H. Rowley, VC international chief barker; Lund, holding VC 1958 baby; George Eby, assistant chief barker, and McGannon



Texas Triangle stations dramatized group's formation in series of luncheon presentations to New York timebuyers. With Texas' Millie Hughes looking on, U. E. Balloonis of Keyes, Madden & Jones signs contract before one session. At left is Art Ilemstead of KM&J, with Gordon McLendon, head of McLendon Radio Stations, and Charles Jordan, manager of KFJZ, Fort Worth

Fish for sale! was cry over CKNW, Vancouver-New Westminster, B.C., when complete herring catch was offered to listeners at 50¢ per bucket. Fish ran out before customers; brought in \$900 for CKNW's Orphans' Christmas Fund. Shown below: donor fisherman Capt. Norman Gunderson, announcer Jack Kyle



Tv seminar was given by WSB-TV, Atlanta for Liller, Neal & Battle staff members. Addressing group is station manager Marcus Bartlett. Other panelists (seated l. to r.): Henry White, asst. chief cngr., Jean Hendrix, film buyer, Taylor Lumpkin, producer, Edward Petry's Ted Page, and Mark Tolson, prod. mgr.



News and Idea WRAP-UP

ADVERTISERS

Pharmaceutical people are beginning to feel "severe censure" of government agencies against false and misleading advertisements.

The New York State Pharmaceutical Society this week declared that there was an "unfortunately growing trend" toward unsubstantiated and exaggerated claims for drug products and requested that the drug industry exercise restraint in advertising.

The society with about 6,000 pharmacists as members, urged the drugists not to advertise, promote or sell any drug or medicine found by the Federal Food and Drug Administration or any other governmental agency to be falsely advertised or about which unsubstantiated claims have been made.

Max Factor has reorganized its U.S. marketing, sales, advertising, and merchandising divisions.

The new set-up includes the merger of the firm's pharmaceutical and specialty division and its U.S. cosmetics division.

Alfred Firestein, a grandson of the late Max Factor, Sr., will be director of U.S. marketing.

Transogram is going into five big tv markets with one-minute commercials to promote its children's toys.

The six-week campaigns will appear on children's programs in Louisville, Harrisburg, Pa., Rochester, New Haven, and New Orleans.

P&G has put on the market a new home permanent—Pace.

Leo Burnett will handle the product.

Faces in new places: Carl D. Jordan, supervisor of advertising services for Gerber Baby Foods, Fremont, Mich. . . . Robert H. Weeks, assistant division manager for Edison Storage Battery Division, Thomas A. Edison Industries, McGraw-Edison Co.

. . . H. H. Barton, advertising and promotion manager, household products marketing for General Mills, Minneapolis . . . William G. Mickley, assistant advertising manager for Proctor Electric, Philadelphia . . . Dr. Walter L. Wiggatzer, director of Pharma-Craft Corp.'s new analytical and research laboratory. Wiggatzer was former assistant professor of pharmacy at Rutgers.

AGENCIES

John W. Shaw moved into the big network radio billings picture this week via the placement of \$320,000 with Mutual.

The products are Colgate's shaving preparations and Brisk dentifrice and the schedule: ten a.m. sportscasts a week, or 520 a year at \$600 per program.

Frank E. Heaston, Gardner media director, told the NATRFD in Chicago why there's an urgent need for more and better information on farm radio and tv audiences.

His main points:

- 1) Most of the research material available applies little to farm coverage and audiences.
- 2) Even the Nielsen coverage study and various rating services are of little help in determining the listening and viewing habits of the farmer and his family.
- 3) If the advertiser and the agency are not to buy farm markets blind it is imperative that the stations provide this research data.
- 4) If the buyer as well as the seller cooperate in securing this type of information, everyone will profit.

Grey Advertising held its Third Annual Management Conference in New Hope, Pa., 5-8 December.

Why in the open-spaces? The agency "finds a rural setting conducive to good organization planning and analysis."



A BIG MARKET

In spendable income	MA ranks 54th
Retail store sales	ranks 59th
Food store sales	ranks 61st
Automotive sales	ranks 62nd
Apparel store sales	ranks 48th
Home furnishing store sales	ranks 47th

See your Walkerman



Source Walter P. Burn

NIGHT-TIME RADIO SELLS on KTLN!

Luby Chevrolet introduced the '58 Chevy to Denver with 30 one-minute spots, 3 mobile unit hours and 5½ hours remote from their showroom after Midnight on KTLN. 37 new Chevrolets were sold by 1 p.m. announcement day—one actually delivered at 3 a.m.! Night-time radio is alive and selling on Denver's Number One Independent.

KTLN

Denver's
adult Independent.

Agency appointments: Ellington & Co. for Ceribelli & Co.'s Brioschi, antiacid preparation . . . Hoefer, Dieterich & Brown, San Francisco, for Monroe Boston Strause' (bakers) Holly-Ann Te-Pe Lo-Lo Calorie Pies . . . Anderson & Cairns, New York, for Mission Valley Mills, New Braunfels, Texas. The company produces cotton and dacron apparel fabrics . . . Spellman Associates, Boston, for John H. Breck, Springfield. The agency will handle a new, undisclosed product . . . Kenyon & Eckhardt for Lever Brothers' Praise, a new detergent bar . . . BBD&O for General Beauty Products' Lilly Dache, Lucien Lelong and Marie Earle products . . . William Warren, Jackson & Delaney for E. J. Korvette, department store chain. Radio and tv will be used.

Account retirement: B. Manischewitz Company's kosher foods account was resigned by A. B. Landau.

Personals: Arthur A. Kron, executive v.p. and managing director of Gotham-Vladimir, has been elected president of the Englewood Hospital

Association . . . Dwight M. Mills, executive committee chairman at Kenyon & Eckhardt, will retire soon. No date has been set.

Died: Marshall Grant, 47, veteran motion picture and television producer, recently with Gross-Krasne film producers.

Grant was with R&R, N.Y., as a film producer in the fledgling days of tv.

Agency v.p.'s: Harold Breitner to Ehrlich, Neuwirth and Sobo from Hicks and Greist. He will also serve as executive board member.

Faces in new places: Gerald C. Smith, account supervisor for Cole, Fischer & Rogow, Beverly-Hills . . . Nicholas Evans, assistant account executive for Doherty, Clifford, Steers & Shenfield. He comes from Procter & Gamble . . . George A. Piret, production manager for Robert Otto & Co., international advertising firm . . . Robert A. McBride, radio-tv copywriter for N. W. Ayer, Philadelphia . . . Len Blake, tv radio copywriter for Grey Advertising.

New appointments: L. E. Wheelan, Erwin, Wasey, Ruthrauff & Ryan, Chicago, now account executive for administration on the agency's Minnesota Mining & Manufacturing Co. account . . . James Bridwell, Gardner Advertising, St. Louis, account executive for the agency's Godefroy Manufacturing Co. account.

ASSOCIATIONS

RAB's Plans Committee has given the go-ahead to the Bureau's projected schedule of operations for the first six months of 1958.

With an approved budget of \$450,000 the Bureau will undertake:

- A new presentation on nighttime radio.
- An update of co-op advertising data covering 600 advertisers.
- Two big advertiser package mailings.
- A listening habits study covering teen-age boys.
- A compilation of radio awareness test results.
- 80 new radio promotional brochures for the use of member stations.

An NARTB committee has made a selection of audio and visual symbols to be used by radio stations subscribing to the Standards of Good Practice.

The selections will be submitted for the approval of NARTB's Radio Board of Directors in January.

A definition of "coverage": William B. Lodge, speaking before the RTES Time Buying and Selling Seminar, says it encompasses (1) a service area—where a station can be used, and (2) circulation—how many people or homes do use it.

TvB showed its *Vision of Television—1958* presentation to some 1500 advertisers, agency executives and broadcasters at the Waldorf Astoria, N. Y.

The wide-screen presentation outlined commercial treatment, effectiveness and results on a per-dollar-spent basis of actual tv campaigns.

To convene: NARTB's Third Annual Conference of State Association Presidents will be held 18-19 February in Washington.

**Lights! Camera! Action! . . .
SALES ACTION!!!**

"Jaxie" directs your attention to "Theater 12" at 11:15 PM every night with the greatest movies on TV. Jacksonville's a stayin'-up town and a buyin' town. Your spots on "Theater 12" will bring results in this \$1½ billion market.

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P. G. W. "Colonel".

Basic NBC Affiliation

Represented by Peters, Griffin, Woodward, Inc.

WFGA-TV
FLORIDA'S COLORFUL STATION

Channel 12
Jacksonville, Florida

a
carefully
considered
change



. . . is a
good
thing



The wedding ceremony symbolizes an important change in name — a change preceded by sober reflection. TV stations, too, must carefully consider any change in identification. Here is Channel 8's decision:

To achieve closer identification with

- (a) our new official home, Tulsa, and
- (b) our sister radio property, which

has served advertisers for nearly a quarter of a century . . .

KTVX has adopted new call letters, KTUL-TV.

You can get the complete facts on this significant move from Vice President and Managing Director Mike Shapiro, Station Manager Bill Swanson or from your Avery-Knodel representative.



TULSA BROADCASTING COMPANY

HAPPY NEW YEAR '58

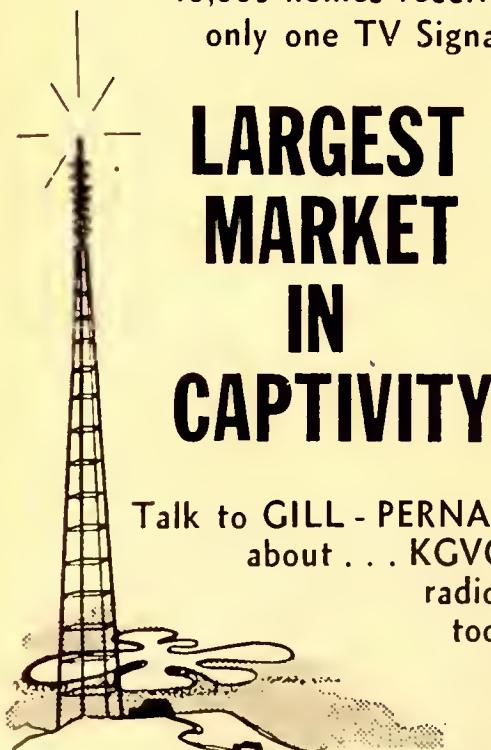
that's what this seasoned publicity and promotion gal is looking for in a job with heavy TV-radio emphasis. Chances are you already know her. She has publicized and promoted for a top broadcasting organization, a top 10 agency, a leading program packager.

Wants new affiliation and if you are interested so is she.

Write Box #402
or call Murray Hill 6-5982

KMSO-TV

191,000 watts — 7,000 Feet UP
covers 100 mile radius where
40,000 homes receive
only one TV Signal



LARGEST MARKET IN CAPTIVITY

Talk to GILL - PERNA
about . . . KGVO
radio,
too.

MISSOULA, MONTANA

New officers for NATRFD:

Elected at the Chicago convention were Robert C. Miller, WLW, Cincinnati, president; Maynard Speece, WCCO, Minneapolis, vice-president; Wally Erickson, KFRE, Fresno, secretary-treasurer; and Herb Plainbeck, WHO, Des Moines, historian.

Awards were made by the American Farm Bureau Federation to Carl Meyerdirk, KVOO, Tulsa, for his outstanding job in 1957 of interpreting agriculture to the general public, to Bob Parker, WBAY, Green Bay, and to Charles Karr, of Allis Chalmers.

Three hundred farm broadcasters attended the event.

To BPA post: William E. Pierson, accountant of WBKB in Chicago, has been appointed secretary-treasurer.

NETWORK

Mutual's management had an unusually active week:

The development included:

(1) Signing a new affiliation contract with Don Lee west coast network, calling for direct network program servicing by Mutual of MBS-Don Lee stations. Don Lee will continue as a regional network under the agreement which takes effect 1 February, but will limit its own programming to two hours daily.

(2) Appointment of Norman J. Ostby to head MBS' West Coast Division. He formerly was in charge of station relations for Don Lee.

(3) Setting of 36 "station service programs" for the use of Mutual stations coast-to-coast. The affiliates pay nothing for the features and keep the proceeds for their own gain.

Feature package buys: NBC has purchased MGM's color adventure series *Northwest Passage*, expects to carry the program next season . . . CBS will feature *Dollar Dotto*, a Frank Cooper series, as replacement for *Strike It Rich*. The program will appear daily beginning 6 January.

Sales of the week: Carter Products will sponsor NBC News over NBC-TV on alternate Tuesdays from now until 25 March . . . General Foods will underwrite *Dragnet* over NBC-TV, alternate Thursdays beginning 9 January . . . NBC has sold 95% of its available time on the five major foot-

ball games it will telecast between Christmas and New Year's.

Cited: CBS has received a Certificate of Merit from the Federal Civil Defense Administration for its outstanding service to civil defense. The presentation was awarded for CBS' telecast, *The Day Called X*, on 8 December.

Anniversary: NBC-TV's *Howdy Doody* will reach its 10th year and 2,200 performance on 28 December. Howdy's birthday show will run a full hour on that date.

Names in the news: Sy Cohen, stations exploitation executive for ABN's expanded stations services department . . . Michael J. Minahan, business manager for ABN.

TV STATIONS

Westinghouse Broadcasting has embarked on a long range and extensive research undertaking in TV program development by its stations.

The premise of the undertaking, according to WBC president Don McGannon: "Local TV must begin to devote more creative energy to local programming research, to discover and develop the performing, writing and producing talent for the industry's needs for both the immediate and distant future."

The goals of the project are to:

(1) Use certain weekly air periods as a laboratory for developing new programming concepts.

(2) Disregard financial and calendar limitations as much as possible. The venture will be budgeted as a corporate undertaking with allowable expenditures running "well into six figures."

(3) Afford program people an opportunity to range beyond the creative demands of their daily work, into an area of pure research.

(4) Conduct audience research in each market to gauge the effectiveness of the various experimental formats.

About 200 members of the Seattle Press Club saw a demonstration of the immediate playback qualities of Ampex videotape.

The place: KING TV's studio A. Demonstration was the climax of luncheon hosted by the station. The flashback was tapes taken of the lunch-

eoners as they entered the studio.

Ampex's Neal K. McNaughton explained the technicalities of the equipment and how videotape will enable KING-TV—the first to install it—to better service advertisers, agencies and viewers in the northwest.

People on the move: Joseph Franzgrote, promotion manager for WMBD-TV, Peoria . . . James S. McMurry, station manager for WVUE-TV, Wilmington, Del. He was formerly operations manager . . . Larry Geraghty, news director for WCSH-TV, Portland, Maine. Geraghty has been a WCSH newsmen since 1952 . . . Alfred Di Giovanni, account executive for WPIX-11, New York . . . George H. Morris, general sales manager for WSIX-TV, Nashville. He had been national sales manager for the station.

RADIO STATIONS

Between 50 and 60 New England broadcasters will meet at the Venetian hotel, Boston, 18 December, to discuss the role of the area's radio stations in promoting the economic development of New England and their communities.

The project has been planned in cooperation with the six NARTB state associations whose presidents are:

Charles Bell, WHAY, New Britain, Conn.; Elden H. Shute, Jr., WKTQ, South Paris, Me.; Frank Balch, WJOY, Burlington, Vt.; Milton Miller, WADK, Newport, R. I.; Frank Bates, WKNE, Keene, N. H.

(See SPONSOR-SCOPE, page 9, for more details.)

The Todd Storz stations are rapidly rounding out details of the first annual Pop Music Disc Jockey Convention, 7-9 March in Kansas City.

Intending to be there are these d.j.'s: Martin Block; Howard Miller, WIND, Chicago; Ira Cook, KMPC, Hollywood; Jay Michael, WCAE, Pittsburgh; Ed Bonner, KXOK, St. Louis; Bob Larsen, WEMP, Milwaukee; Don Bell, KIOA, Des Moines; Tom Edwards, WERE, Cleveland; and Robin Seymour, WKNH, Detroit.

Panels are being set up which will have as participants Gordon McLendon, head of the Texas Triangle stations and Harold Krelstein, president of the Plough chain.

Another panel devoted to discussion of the various rating services will bring in Frank Stisser, president of C. E. Hooper, and Sidney Roslow, president of Pulse.

(See 30 November Wrap-up for preceding developments.)

AB-PT has closed the deal on its purchase of Allegheny Broadcasting and its station, KQV, Pittsburgh.

The station's new g.m.: Ralph Beaudin, formerly of WBNY, Buffalo.

WFBR, Baltimore, has filed a bill of complaint and plea for an injunction against the City of Baltimore's tax on advertising.

WFBR is the fourth Baltimore station to appeal to the courts. The others: WBAL, WMAR, and WJZ.

Italian language station WOV, New York, reports that a newly released study by Pulse shows the Italian speaking population of New York to be more than twice as large as the second largest — the Spanish speaking group.

The station carries 10½ hours of Italian language programming daily.

WNAX, Yankton, S. Dak., held a luncheon presentation in New York 1 December. A sound movie in color was shown highlighting the station's market and coverage story.

WMGM, New York, has commissioned Trendex to do a weekly survey of the top 40 records in the greater New York area.

Christmas public service idea: WHB, Kansas City, will play from now until Christmas songs and hymns recorded by local choirs and choruses. With each selection the station will mention the name of the choir and its director, along with a plug for any charitable activity of the organization.

Kudos: WORL, Boston, has received a Testimonial of Appreciation award from Kiwanis International and the Kiwanis Club of Boston. The sta-



Yes, Mary, there is a standard clause!

Like every radio station, WBNS Radio has standard clauses, but what isn't written into the contract but is delivered is the top Pulse ratings on 315 out of 360 quarter hours, Monday thru Friday, 6 a.m. to midnight. The rich Central Ohio listening area with \$3,034,624,-000.00 of spendable income is standard equipment for those who buy WBNS Radio. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO



your extra hand is

SPONSOR

A corps of the most capable editorial hands in the business work for you at SPONSOR to bring the latest broadcast developments within reach of your fingers—week after week—52 weeks a year.

SPONSOR is the nerve center of the industry. It's the magazine of ideas—of penetration—of every day USE—the most widely quoted publication in the field.

It's the one book you ought to read—at home. It will give you more to think about and more directions in which to expand your thinking than any other trade journal you can buy.

Now—for less than a penny a day—just \$3.00 a year—you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

Only gift subscriptions for advertisers or agencies are eligible.

SPONSOR
40 East 49 St., New York 17, N. Y.
I'll take a year's subscription of SPONSOR.
You guarantee full refund any time I'm not satisfied.
NAME _____
FIRM _____
ADDRESS _____
 Bill me Bill firm

tion was cited for its accurate and comprehensive news reporting, support of community activities, and vigilance in safeguarding freedom of speech.

Anniversaries: WDRC, Hartford, observed its 35th anniversary on 10 December.

WDRC is Connecticut's pioneer radio station . . . **James D. Shouse**, chairman of the board, and **Robert E. Dunville**, president, were feted in honor of their 20th anniversary with Crosley Broadcasting, Cincinnati.

New on the job: **Gustavo Feist Moran**, Spanish program advisor for KALI, Pasadena, an all Spanish station . . . **Pat Bradley**, production director of WMBR, Jacksonville . . . **Walter S. Newhouse**, returning as account executive to WQXR, New York . . . **Bill Armstrong**, program director for WDGY, Minneapolis-St. Paul . . . **James Burr Miller**, director of news and special events for KGW, Portland, Ore. . . . **Ed Sloan**, sales manager for WAMS, Wilmington, Del. . . . **Ken McKendree**, assistant general manager of WTRL, Bradenton, Fla. . . . **A. L. Pierce**, sales manager of KWFT, Wichita Falls, Texas. He joined the station in 1940.

COMMERCIALS

Aleoa Theatre (NBC TV) will carry two more of the ARCO-produced commercials.

The first of these commercials, prepared in Paris on assignment by Ketchum, MacLeod & Grove, was sneak-previewed on the show in November. All soundtracks were recorded in New York.

Arthur Bellaire, tv-radio copywriter for BBDO, submits these "be-attitudes" as a guide for the tv copywriter:

1. Be personal. The consumer is more interested in *his* problems than anything else.

2. Be interesting. Grab the consumer in the first five seconds.

3. Be informative. Once you've given your answer to the consumer's need, describe the product.

4. Be believable. Tv viewers are hep to phony demonstrations, exaggerations, superlatives.

5. Be repetitions. Show the product at the beginning, middle and end

of the commercial, and repeat the selling line.

6. Be yourself. Enhance your commercial with a personality and a look of good taste that will halo the product and the company behind it.

Here are the 19 best-liked commercials from ARB's national diary sample, week of 8-14 October:

Rank	Commercial	% mention
1.	Gillette	10.6
2.	Piels	7.1
3.	Hamms	6.7
4.	Dodge	3.9
5.	Alka-Seltzer	3.2
6.	Winstons	2.8
7.	Ford	2.6
8.	Jello	2.2
9.	Falstaff	2.1
10.	Maypo	1.9
11.	Schlitz	1.9
12.	Ballantine	1.8
13.	Tip-Top Bread	1.6
14.	Edsel	1.2
15.	Twirl	1.1
15.	Ivory Soap	1.1
16.	Standard Oil	1.0
16.	Revlon	1.0
16.	Kraft Cheese	1.0

Tip-Top, Edsel, Twirl and Standard Oil are new on the commercials list.

CANADA

A public service advertising campaign drawing national attention to problems of education and valued at \$1 million is getting underway.

It is the first project of the newly set-up Canadian Advertising Advisory Board, which will assist national public service projects.

About 60% of the advertising is expected to be carried without charge by national and local advertisers in tv, radio, magazine, newspaper and other advertising.

The remaining 40% will be contributed voluntarily by media.

Public service is an important part of station operation in Canada (see also above).

For example, more than 3500 persons saw the "All-Star Hawaiian Shows" put on recently by CKNW, New Westminster-Vancouver, to aid the station's Orphans' Christmas Fund.

CKCK-TV, Regina, estimates that as of 15 October it had donated more than \$11,000 in public service telecasting so far this year. This does not

include interviews with local groups on the station's own programs.

Appointments: Gerry Johnson, new sales manager at CKBI-TV, Prince Albert, Sask. . . . Bruce Cormack, copy supervisor at S. W. Caldwell . . . John C. Morris and C. E. "Cy" Strange are recent additions to the Stovin-Byles sales staff . . . Jack Brickenden is new supervisor of publicity and Alex Davis is new supervisor of audience relations at CBC Press and Information Service, Toronto.

Stations: CKAC, Montreal, oldest French station in North America, will inaugurate its 50 kw. GE transmitter using germanium rectifiers and transistors in mid-January . . . CKBI-TV, Prince Albert, becomes a secondary CBS TV affiliate 15 December.

FINANCIAL

Colgate-Palmolive has declared an extra dividend of 25¢ per share on its common stock, payable 24 December.

The company will also pay an additional week's salary to all of its regular employees on 13 December.

RCA has declared extra dividends of 50 cents and a regular quarterly dividend of 25 cents per share on its common stock, payable 27 January.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 3 Dec.	Tues. 10 Dec.	Change
<i>New York Stock Exchange</i>			
AB-PT	13 ³ / ₄	12 ¹ / ₄	-1 ¹ / ₂
AT&T	169 ³ / ₄	195 ¹ / ₂	-3 ⁷ / ₈
Aveo	6	5 ³ / ₄	- ¹ / ₄
CBS "A"	25 ¹ / ₂	21 ⁷ / ₈	- ¹ / ₄
Columbia Pic.	13 ³ / ₄	13 ¹ / ₂	- ¹ / ₄
Loew's	12 ¹ / ₂	11 ¹ / ₂	- ⁵ / ₈
Paramount	32	32	
RCA	32 ¹ / ₂	32	- ¹ / ₈
Storer	20	20	
20th-Fox	23 ¹ / ₂	22 ¹ / ₂	- ¹ / ₄
Warner Bros.	20 ¹ / ₂	19 ¹ / ₂	- ⁵ / ₈
Westinghouse	63	62 ¹ / ₄	- ³ / ₄

American Stock Exchange

Allied Artists	3	2 ⁷ / ₈	- ¹ / ₈
Assoc. Art. Pro.	7 ⁷ / ₈	7 ³ / ₄	- ¹ / ₈
C&C Super	¹ / ₂	⁷ / ₈	
Dumont Labs.	3 ³ / ₈	3 ¹ / ₄	- ¹ / ₈
Guild Films	2 ³ / ₈	2 ⁵ / ₈	+ ¹ / ₄
NTA	6 ³ / ₄	6 ⁵ / ₈	- ¹ / ₈

*to hit the spot
the AIMS the thing*



AIMS (Association of Independent Metropolitan Stations) offers a made to order list of stations ready to deliver maximum audience in 21 different cities.

AIMS the most active group in the Broadcasting Industry through periodic meetings and fact loaded monthly newsletters from all members, can supply you with most of the answers to your broadcast advertising problems. When you buy . . . BUY AIMS the perfect station list for every campaign.

You can expect the leading independent to be the best buy on the market

CITY	STATION	REPRESENTATIVE
Baton Rouge, La.	WIBR	The Walker Co.
Buffalo, N. Y.	WBNY	Jack Masla and Co., Inc.
Dallas, Tex.	KIXL	West Coast—Lee F. O'Connell Co.
Des Moines, Iowa	KSO	H-R Representatives, Inc.
Evanston, Ill.	WNMP	Southwest—Clarke Brown Co.
Evansville, Ind.	WIKY	John E. Pearson Co.
Houston 1, Tex.	KNUZ	Forjoe & Co., Inc.
Indianapolis 22, Ind.	WXLW	Southern—Clarke & Brown, Co.
Jackson, Miss.	WJXX	John E. Pearson Co.
Little Rock, Ark.	KVLC	Grant Webb & Co.
Louisville 2, Ky.	WKYK	Richard O'Connell Inc.
Omaha, Neb.	KOWH	Midwest—Radio-TV Representatives Inc.
San Antonio, Tex.	KITE	Southern & Denver—Clarke Brown Co.
Seattle, Wash.	KOL	West Coast—Tracy Moore & Associates, Inc.
Spokane, Wash.	KLYK	Burn-Smith Co., Inc.
Stockton, Cal.	KSTN	Regional—Kentucky Radio Sales
Syracuse, N. Y.	WOLF	Adam Young, Inc.
Tulsa, Okla.	KFMJ	Avery-Knodel, Inc.
West Springfield, Mass.	WTXL	The Bolling Co., Inc.
Wichita, Kan.	KWBB	Grant Webb & Co.
Worcester, Mass.	WNEB	George P. Hollingbery Co.
		Southern—Clarke Brown Co.
		The Bolling Co., Inc.



IN THE
NATION'S
CAPITAL



WRC is the speaker of the house!

Weekdays, from 6 to 8 p.m., WRC reaches more homes than any other radio station in Washington. With a huge 40% average share of audience, WRC has a 63% advantage over the second station, and reaches nearly as many homes as *all of Washington's 16 other stations combined.*

Best of all, the advantage remains constant, for *all twelve programs* on WRC during these hours are tops in their time periods!

To sell more of *your* product in Washington homes, let WRC Radio speak for you now. Pick your spot within, or adjacent to, these 6-to-8 p.m. winners. A call to WRC or to your nearest NBC Spot Sales representative will reserve a schedule for you immediately!

WRC·980

Source: NSI Report, Total Homes—Washington, D. C., Area—July 1957

WASHINGTON, D. C. SOLD BY  SPOT SALES

WASHINGTON WEEK

14 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Subliminal Perception, Inc., which had offered to demonstrate its invisible-commercial method to a willing FCC, told the Commission some technical snags had developed.

The Commissioners had even arranged with Washington TV station WTOP for closed-circuit facilities for the demonstration. The New York company then said it couldn't be ready for a while.

Nonetheless the Commissioners indicated they are still willing to take a look, and promised the firm that a new date could be arranged for some time after the first of the year.

The Commission's staff meanwhile, wrestles with the fish-flesh-fowl aspects. Should the system be permitted at all? If so, should it be regulated? And so on down a long list.

Pending Commission clarification of its own thinking, it would be perfectly possible for radio and tv broadcasters to use some such gimmick with apparently no real worry about punitive action by the FCC.

Nobody connected with the FCC will ever comment for publication on any matter in the process of being decided. But the New York State bid for channel 13 (now commercial) for educational purposes was the subject of a few off-the-record remarks.

It appears that the main question is whether to turn down New York State after a hearing, or without a hearing.

The leaning toward a hearing is on the grounds that New York State is entitled to that courtesy. The distaste for a hearing lies in the certainty of alarming and arousing the industry. In any event, channel 13 is almost sure to remain commercial.

If serious consideration appears to be given to switching to educational uses a VHF channel in a major market now in use for a commercial station, the entire industry might become alarmed. Or so it is believed.

The FCC proposal to permit the 250 watt Class IV radio stations to ask for more power up to 1,000 watts— with consideration of each such bid on a case-by-case basis, aroused somewhat less than the expected flood of written arguments.

The Community Broadcasters Association, formed just to wage the battle for increased power, was far from satisfied with the FCC proposal. It objected to the fact that the increased power would be during daytime only. It also felt that the increases should be automatic, with no need for showings to the FCC on a case-by-case basis.

The Clear Channel Broadcasting Service, on the other hand, did not view with as much alarm as had been expected. This association of the high-powered stations merely wanted to be sure that current standards for avoiding interference would be maintained.

The Federal Trade Commission's radio-television unit hasn't been as quiet as it has seemed lately—or at least so its personnel claims.

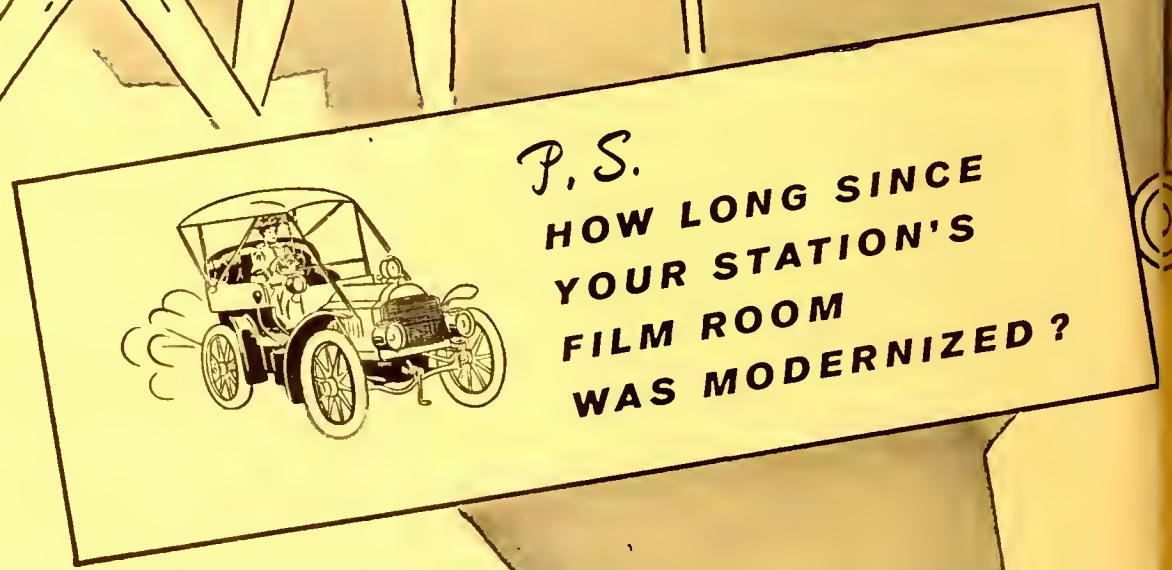
Many investigations have been carried on, many proposed complaints are in the pipelines, the unit says. A substantial number of cases are nearing the formal complaint stage.

(See WRAP-UP, page 59, on how N. Y. State pharmacists are reacting to pressure against objectionable advertising from Government agencies.)

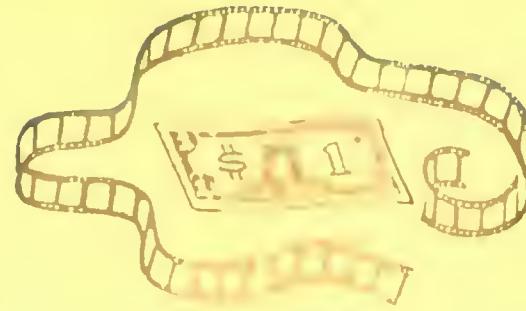
GETTING THE MOST FROM YOUR FILM



Will that clever use of trademark product-in-use surely fix the brand name in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced by obsolete film equipment. The first step toward more "sell" in film commercials really must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.



YOUR FILM DOLLAR...



How to Get Picture Quality that Puts More Sell in Commercials... But Keeps Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

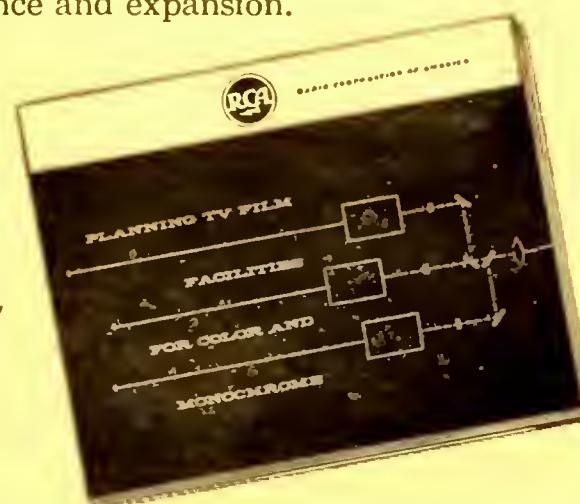
RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

Tmk(s) ®

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

14 DECEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.
directed by
BEN BODEC

Reaching for emphasis often carries station reps into the stratosphere, but traffic manager Bob Horowitz at Avery Knodel has one that's really gone.

Before shooting out an availability sheet marked "Rcd Hot," he slightly chars the edges of the paper.

A network advertiser will use this loophole to get out of a dramatic show that has fared well critically but not so well on the rating sheets:

The Hollywood producer has persistently failed to live up to the provision in the contract requiring that two scripts be submitted in advance for approval.

McCann-Erickson's Marion Harper, Jr., has moved into the Chesterfield tv situation with sleeves rolled up.

It's in line with the agency's practice of dispatching top corporate pros to troubleshoot a vexing problem.

The entrance of troubleshooters often has this aftermath: A change of high command in the disturbed area.

To be up-to-the-minute on tv advertising jargon, make a mental note of this pair:

Maximum mileage. Translation: The biggest audience for the money.

Methodation. Translation: Method.

Educational tv exponents in the New York metropolitan area are cooking up this financing strategy for a vhf operation of their own:

They want six of the metropolitan stations to put up \$1 million each to buy the seventh for the educators.

Their sweetening argument: The gesture would (1) cut down commercial competition, and (2) soften the pressure on the remaining six for more educational fare.

Big city folk apparently like dramas about the wide open spaces more than tv viewers in smaller towns.

A Park Avenue agency this week changed its mind about recommending a western for a rural-oriented product when its researchers reported that westerns in general don't do so well nationwide as they do in the 15 Trendex cities.

The researchers' corollary notation: Metropolitan audiences are first to spot and enthuse over an imminent click.

If NBC could have its way, it would be inclined to usher Northwest Passage, recently acquired from MGM, into the Sunday 7-7:30 niche 13 February.

But Chemstrand, which was drawn to the Sally concept picturing Joan Caulfield as a clotheshorse, may block the move.

Chemstrand fancied the image because it's in the textile business.

Ironic note: Miss Caulfield in her latest publicity interviews has talked about abandoning the Parisian tog motif for the garb of the average American secretary.

CONGRATULATIONS

FOR ITS OUTSTANDING PROMOTION OF
ORIOLE BROADCASTS AND TELECASTS

THE GUNTHER BREWING
COMPANY

PROUDLY PRESENTS TO

WBAL
RADIO AND TELEVISION
BALTIMORE, MARYLAND

FIRST AWARD

AS THE OUTSTANDING STATION ON THE
GUNTHER ORIOLE BASEBALL NETWORK



GUNTHER BREWING COMPANY • BALTIMORE, MARYLAND

FROM GUNTHER

MEXICO'S POTENTIAL

(Continued from page 44)

their Madison Avenue techniques to Mexico City.

How much money do advertisers spend in Mexico?

Noble Advertising has an estimate of \$600 million pesos. This converts to about \$50 million American dollars, at the rate of some 12 pesos to the American dollar. Here's Noble's analysis of where this money goes.

About \$500 of the \$600 million is spent on consumer advertising, the

other \$100 million allocated to printed materials (in-store displays, banners, etc.). Of the money spent on consumer advertising, some \$336 million or about 67% goes to radio.

Why radio? Because it was solidly established as a primary medium 27 years ago. That was the inauguration of XEW in Mexico City as the Voice of Latin America by Emilio Azcarraga, head of a vast number of Mexican business enterprises and most particularly identified with radio, tv and motion pictures.

Azcarraga's Mexico City stations,

XEW and XEQ, are linked with 89 other radio stations throughout the republic with a full broadcast schedule of variety programming, including pickups from the United States, Canada and Cuba.

Radio is No. 1: Radio continues as the primary medium for many reasons. Set circulation, for one thing, is very high—some three million sets in a country where the highest single newspaper circulation is 100,000 and the total is 609,000. Because almost half of all Mexicans are illiterate, they respond to what they hear rather than what they see. Many can't read newspapers, magazines or the films run as commercials in movie houses. Another factor: radio sets are very inexpensive in comparison with tv.

Newspapers get about \$70 million in advertising expenditure—some 15% of the total. Magazines, with an estimated \$15 million, account for only 3% of total billing. The two highest circulation magazines in Mexico are the *Reader's Digest* and *Confidencias*, a love story-romance publication read mainly by women. (Some magazines claim only 2,000 circulation.) Newspapers find most of their circulation restricted to the populous and cosmopolitan Mexico City area and the Federal District in which it is located (similar to Washington and the District of Columbia).

Television, which was born in Mexico City only seven years ago, has seen a spectacular rise on the basis of equally spectacular results for many advertisers. It gets about 8% of all advertising investments, some \$35 million. It's still expensive because of limited set circulation (there are some 250,000 sets in the Federal District, perhaps another 50,000 in the rest of the country excluding those covered by stations broadcasting in English for the U. S.).



Smallest move in Texas is to use
the only facility covering the
Beaumont - Port Arthur - Orange area
of over 1,000,000 prosperous people.

K F D M Beaumont Radio & TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC.

Tv set tax: The government sets a very high tax on appliances, especially those imported from the States. But even a Mexican-made General Electric 17-inch portable tv set costs more than \$200. Here's how much this is to an average Mexican. The minimum wage law enacted by the government provides that a manual worker get almost 14 pesos per day. The U. S. minimum is 75¢ an hour, some \$30 per week (40-hour week). The Mexican's 14 pesos is a bit more than \$1 a day,

Success Formula in Southwestern Pennsylvania

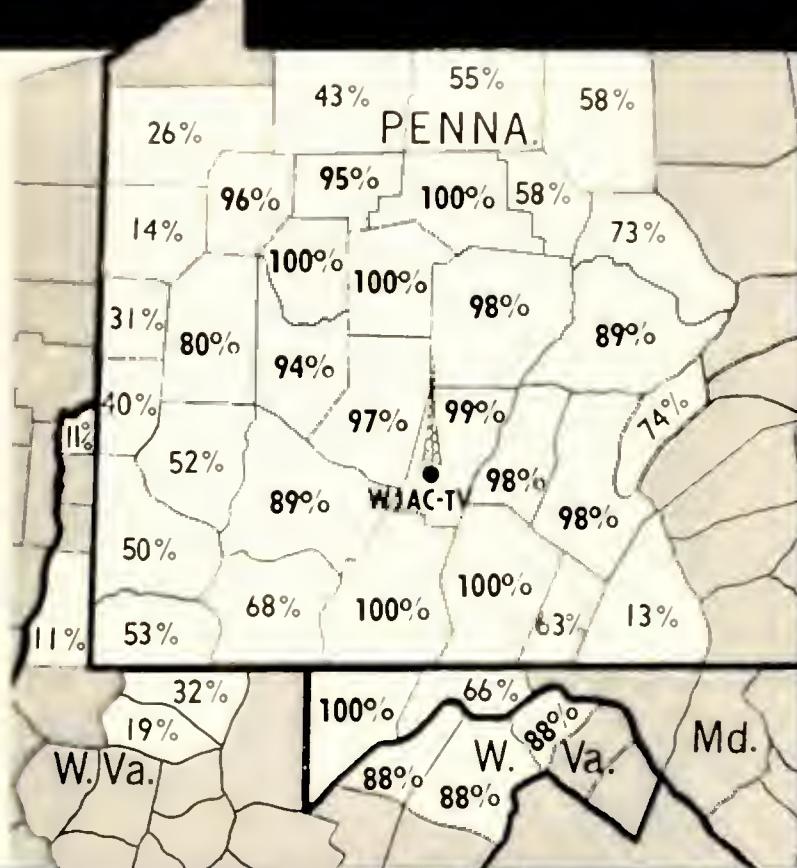
SEEING = SELLING



more people watch WJAC-TV regularly

In 20 of the 41 counties in Pennsylvania's
3rd TV market WJAC-TV reaches 80% to
100% of all TV homes.* The people who
watch are the people who buy, and there's
more to watch on WJAC-TV—24 of the
top 25 night time shows!

If you have something to sell, direct your advertising to the viewers in more than a million TV homes, watching WJAC-TV more than any other station.



***Nielson Coverage Services—Report No. 2**
(monthly coverage statistics)

Get the whole story from your KATZ man.

perhaps a total of \$7 per week. The tv set would therefore cost a laborer in Mexico 33 weeks' salary! The same set, retailing in the U. S. for \$100, would represent three weeks' minimum wages.

Until a middle class emerges, as it has in the U. S., tv circulation won't begin to show its real potential. Labor is still exceptionally cheap in Mexico, by U. S. standards, and in the U. S. the laboring class often has a far bigger take-home pay than the white collar group "above" him in terms of prestige and status.

Cine, or trailers run in the country's film "network" of 600 motion picture houses, accounts for about 5% of all advertising revenue, some \$26 million. This represents a low cost-per-1,000 investment. Many American companies run one-minute color films in the movie houses. (They're sandwiched between black-and-white vignettes of Mexican humor and often have much more interest, color and "editorial" appeal than the short features.)

Billboards and spectaculars account for about 2% of consumer advertising expenditure, some \$10 million. Billboards are concentrated in Mexico City, although some appear in other metropolitan areas. But they don't dot the countryside and highways as do those in the U. S.

Who are these advertisers who spend \$600 million Mexican pesos?

Biggest ad spenders: SPONSOR asked several ad professionals in Mexico to get this summary. The biggest single national advertiser using all media in the country is the National Lottery, the daily lottery sponsored by the Mexican government. A top winner may get as much as \$30,000 (American) but there are many small winners each day. Proceeds are used for various government projects. The government is a heavy buyer of all media to promote the sale of its lottery tickets.

The biggest advertiser-manufacturer, by far, is Colgate, which reportedly spends \$65 million pesos. This is followed by Pepsi Cola. (Even though Coca-Cola outsells it; Coke has 52 local bottling plants, Pepsi only 30.) The major categories of Mexican advertisers are soft drinks and breweries, drugs and food products, cosmetics. Coming up into stronger buying position are some of the electrical appliances. An estimated 90% of the tele-

vision advertising is from national advertisers.

American-owned companies, or the Mexican branch operations of United States parent companies, are the biggest advertisers. Many Mexican companies, however, are being drawn into the advertising fold. Almost every name brand item you see in a trip through major Mexican cities is a brand long familiar to people in New York, Chicago or Los Angeles. Most of the brand leaders in Mexico are American-originated brands. One of the biggest reasons for this, says Ed Noble of Noble Advertising, is that these were the first to move into Mexico with advertising and promotion. They knew how to use advertising and they bagged the market as a result of it.

His was one of the first agencies to determine cost-per-1,000 formulae and to use them in media buying. No other agency, in his opinion, has such detailed information available on the total market of Mexico and its components.

Cost-per-1,000 comparisons: Some of his agency findings: An over-all national average of cost-per-1,000 for cine (movies) is 21 pesos, about \$1.75 to reach 1,000 persons. Analysis of other media shows: newspapers, 69 pesos per 1,000 with a half-page ad; tv, 50 pesos; radio, "it ranges all over the lot"; magazines, 30 pesos for a full page ad.

Noble is an American who started his agency nine years ago. His is the largest and most prosperous local agency and has no connection with any other agency. It is owned and operated by Noble and a group of his staff members (there are 30 in all).

"Eighty per cent of the brands we market were not in Mexico eight years ago," he says. "Many American brands moved in and because of their advertising savvy they were able to gain consumer acceptance." Almost 85% of his growth in billing activity comes from advertisers on his present account list.

The Noble list of 32 accounts represents the range and types of industry which are moving into Mexico and Latin America to expand their profit picture. How can they do it? One big reason: these countries, in order to attract business and expand their own economy, make favorable tax conces-

sions. And in all these countries labor is cheap.

Among the Noble accounts: Corn Products Refining Co., Elizabeth Arden, Beech-Nut Life Savers, Warner-Lambert, Procter & Gamble, Royal Dutch Airlines, Vick Chemical, Hickok, U. S. Rubber, Mennen, Minnesota Mining & Manufacturing, Admiral, Studebaker-Packard, Hazel Bishop Export, Eno-Scott & Bowne, Hoover, du Pont, Bell & Howell, Noxzema Chemical, Western Airlines, Canada Dry International, Kimberly-Clark, Jantzen, Eagle Pencil and Charles Pfizer & Co.

The long marketing view: Long-range planning is an innovation in Mexico. Heretofore most businesses have pretty much confined their efforts to the short run. Why? Not only the future was unpredictable. The present was, too! They couldn't possibly predict what per capita consumption of soap would be in Guadalajara in 1965 because they didn't have the foggiest notion what it was in 1956.

Noble's agency and its executives realized some basic market data was vital to the development of both present and future marketing plans. Two years ago it undertook the first such national market survey ever conducted in Mexico. It analyzed each of the 21 top markets in the republic and projected some national averages. The cost: \$300,000, to which each client of the agency contributed 1% of its annual billings.

The results give these marketing men their first authoritative analysis as to the market they now have. And this, in turn, becomes the base for projection of future production, sales and advertising.

Called *Mexican Facts and Figures*, the study contrasts the 21 market areas. But because "each city differs widely, no average was made. The studies are indicative rather than conclusive and form a general portrait of marketing conditions."

Mexico "has been experiencing a dynamic and unprecedented expansion and it is no longer possible to apply the old yardsticks of progress to the great strides of the last few years." This is from the introduction.

For details of this Noble Advertising marketing study, and an interpretation of some of the figures in it, see story accompanying this feature on page 43.

MAYPO

(Continued from page 36)

pily licking a spoon. The box stands out from other cereals on store shelves and children can identify it easily.

Kids are target: Timebuying was determined primarily by the availability of children's shows, "and it was rough," says Philpott. "This year kids' shows were hard to come by; last year there were plenty of them around. In many instances we had to buy adjacencies to afternoon feature films because of the shortage of kids' shows."

A total of 42 stations in 19 markets are carrying about 120 spots per week for Maypo this season. SPONSOR estimates the cost at about \$350,000.

Most of the weekday spots bought by Maltex Co. fall in the 1:00-7:00 p.m. time segment, with some in early morning hours. A few are bought in mid-morning on Saturdays.

In most instances Maypo bought time in the shows. "When we buy adjacencies, we try to get them between two kids' programs," says Bryan Houston's Philpott.

Network co-op plans made it possible for Maltex Co. to spot its Maypo commercials in network shows in some markets; in other markets adjacencies were bought for these programs. *Mickey Mouse*, *Captain Kangaroo* and *Mighty Mouse* are some of the network programs involved.

Success with the Maypo campaign in the New England and upper New York state markets during 1956-1957 season led Maltex Co. to expand the spot campaign into these markets this year: Philadelphia, New York, Detroit, Cleveland, Baltimore, Washington and Denver.

"The almost immediate distribution success experienced last year in New England and upper New York state is being repeated in these new markets this year," says Edward G. Gerbic, vice-president in charge of advertising for Heublein, Inc., and general manager of the foods division. He credits the TV commercial for this success, stating "brokers report that the exceptional impact of the commercial is responsible for creating a fast consumer demand for Maypo."

Station merchandising support was not an important consideration in the timebuying, according to Philpott. "We had to get the programs and the

times to hit the child population—that was the important thing," he states.

"We took whatever merchandising support stations gave everyone else, and this boiled down pretty much to postcard mailings to retailers and assistance in obtaining store displays," the adman told SPONSOR.

Maypo's merchandising is carried out primarily through its brokers. And in this area, too, Marky has left his indelible mark. Maltex Co. is keeping all of its point-of-purchase display material as well as giveaway items for children to its popular commercial figure.

Maypo store displays are gigantic: "They use anywhere from 25 to 100 cases of the cereal for these floor displays," says Philpott. These are arranged by the Heublein sales force working in conjunction with local brokers.

Buttons bearing a picture of Marky with the "I want my Maypo" cry are a popular item in the stores, according to the Maltex Co. account executive. The buttons are made in two sizes; large ones are worn by store stock clerks, small ones are given away to children in the supermarkets. This is sometimes done at the checkout counter; other times the broker has stationed someone in the store to walk up and pin the button on the child when he enters with his parent—a sure-fire reminder to buy Maypo.

"We leave it up to the broker as to how he wants to handle this because they've got their favorite methods," says Philpott. Marky balloons are another popular item with the small-fry set. These are used in both the store displays and as giveaways.

Maltex animation: The Maypo triumph via animated cartoon commercials has led Maltex Co. to try the same approach in a spot TV campaign for its other hot cereal—Maltex.

"This is the only two-grain hot cereal on the market," says Philpott. Maltex is a combination of toasted wheat and malted barley. Its half-century existence has been marked by a steady growth in sales through increased distribution. Now Maltex Co. is shooting for increased consumer purchase—and going about it the same way it did with Maypo.

Hubley has done one commercial for Maltex, and it is much the same in style and humor as the Maypo films.

Principal difference is that the Maltex message features a little girl. She's unnamed yet, but she'll probably be dubbed "Abbie." That's the name of the non-professional child Hubley found in his search of New York streets and playgrounds for the "right" voice.

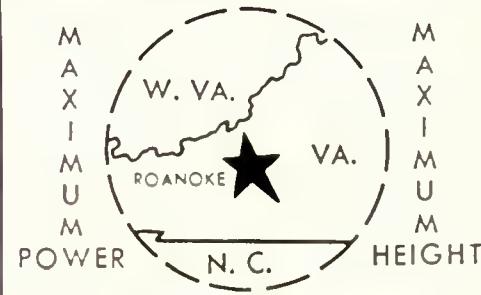
The Maltex commercial is scheduled on 30 stations in 16 markets at a frequency of about 50 spots per week. SPONSOR estimates the company is spending about \$150,000 in TV time for this campaign.

Philpott says "we used the same timebuying techniques for Maltex, and sales doubled in November over a year ago." Result: The Maltex commercial will be done in a series like Maypo.

Heublein foods: The foods division of Heublein Inc., Hartford, Conn., parent of Maltex Co., markets several other products. These are: A-1 Sauce, Grey-Poupon mustard, and Sizzl-Spray, a lime-barbeque sauce in an aerosol can that was introduced recently in California. Also, the Andersen Foods Division of Heublein markets a line of soups in 11 Western states. ↗

ROANOKE

60 County Coverage



Television's Top Programs



Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

WREX-TV Tops in sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market. The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager
REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13
ROCKFORD ILLINOIS

Mr.



TUNES • NEWS • TIME
says

I SELL MORE
because my
PULSE is ALWAYS
s-o-o-o HIGH!!

KSON
SAN DIEGO, CALIF.
SEE...FORJOE & CO., Inc.

Tv and radio

NEWSMAKERS



Marshall S. Lachner, former president of Pabst Brewing Co., has been elected president and chief executive of B. T. Babbitt. He will also serve as a member of the board of directors and the executive committee. Lachner's appointment terminates the company's current operating policy under which the firm has been run by an executive management committee. Under

the new plan, this group will be retained with Lachner acting as its chief executive. He joined Pabst as president in April 1956 after 16 years with the Colgate-Palmolive Co., where he had been vice president of its soap division. Lachner is an active member of the Grocery Manufacturers Association on the merchandising committee and also belongs to the New York Sales Executive Club.

Lawrence H. Rogers II, newly elected chairman of TvB's board of directors, presided this week at a new wide-screen TvB presentation at the Waldorf. One of its original organizers, Rogers has served on the board and acted as treasurer of the Television Bureau since its inception. He has been in charge of WSAZ-TV, Huntington-Charleston, West Virginia, since 1948, holding the positions of station manager, general manager and vice president, successively. He was elected to the board of WSAZ, Inc., in 1952 and was made its president in 1956. In January 1956, he obtained permission for tv coverage of state legislature sessions, outgrowth of which has been the current storm of protest by the local West Virginia press against installation of permanent cables.



William W. Joyce has been appointed the Chicago television sales manager of The Katz Agency, national advertising representatives. He joined Katz in 1945 as a radio salesman and a year later switched over to television sales. From 1940 to 1943, Joyce was account executive with the World Broadcasting System in Chicago, an affiliate of Ziv. Prior to that he spent two years as the Midwestern sales manager of the Texas State Network. Joyce has been in the air advertising field since 1932. He has done radio writing and production on such shows as *Tom Mix*, *Public Hero Number One*, *Judy and Jane*, and *The Inside Story*, and was one of the Park Place Rhythm Boys, featured on KFJZ, Fort Worth.

In Louisville—

**the more you compare balanced programming,
audience ratings, coverage, or costs per thousand—
or trustworthy operation—the more you'll prefer**

WAVE Radio WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

**WFIE-TV, Channel 14, the NBC affiliate in Evansville,
is now owned and operated by WAVE, Inc.**

SPONSOR SPEAKS

P.r. for advertising

Advertising badly needs a specific pinpointed public relations program. If you're inclined to feel the need is less than urgent, consider the signs.

Sign 1—Two major cities are attempting to levy taxes on advertising. The practical politicians who administer each of these cities would not make advertising a target unless they felt this was popular in today's climate of opinion.

Sign 2—The bookstalls are crowded with novels which paint a misleading picture about television in particular and advertising in general.

In short, there's little public appreciation of advertising's role in keeping our economy strong.

Selling advertising's importance to the public will not be easy. Some of the negative thinking about advertising and admen is deeply entrenched. But the difficulty of the job should not keep this industry from doing what it must do.

The industry needs a task-force project and the Advertising Council ought to put this down for consideration among its 1958 projects.

Tv and radio, which bear the brunt of anti-advertising talk, would be particularly anxious to give their support.

Christmas for kids

As you read this, Christmas is fast approaching and you face the problem of picking gifts for business friends or associates. Maybe you're wondering whether we haven't gone too far in exchanging gifts which have little relation to the true Christmas spirit.

A group of television executives and performers started wondering the same thing last year. The result: Christmas for Kids, a voluntary, charitable venture which pays every cent of its own costs so that gift money isn't dissipated.

If you want needy children to get a gift in a friend's name, contact Christmas for Kids at 180 Lexington Ave., New York. Or call the chairman, Jay Jackson at PL 5 4777. You'll be sent a gift order blank listing donations from \$5 to \$100.



THIS WE FIGHT FOR: When you review spot radio plans for 1958, we suggest you check the progress of nighttime radio. Don't let inertia keep you from what may be a chance to reach new audience at high cost efficiency.

10-SECOND SPOTS

Splendor: Seen on Madison Avenue —A man carrying a dispatch case and wearing on his cheek a yellow Band-aid to match his yellow tie. *If you're wearing a red tie, just let it bleed.*

Nite life: To catch the Madison Avenue big spenders, a new cabaret has been started on that stem at 37th street called "Down in The Depths." *If Mr. Whiskers keeps sniping at expense accounts, they can always change its name to "Down in The Dumps."*

Mystery: For three weeks, smack in the middle of the Tuesday noon RTE timebuying and selling seminars in New York's Shelton Hotel, a brindle-blondie wearing hair clips and pin curls has stalked across the dining room past the speakers' table to reappear on a reverse march five minutes later. Neither timebuyer nor seller, she—members are beginning to wonder who? *Maybe she's subliminal.*

Disk: A new 12-inch l.p. album by Gotham includes the "Batten, Barton, Durstine & Osborne Blues." *With their billing, why sing the blues?*

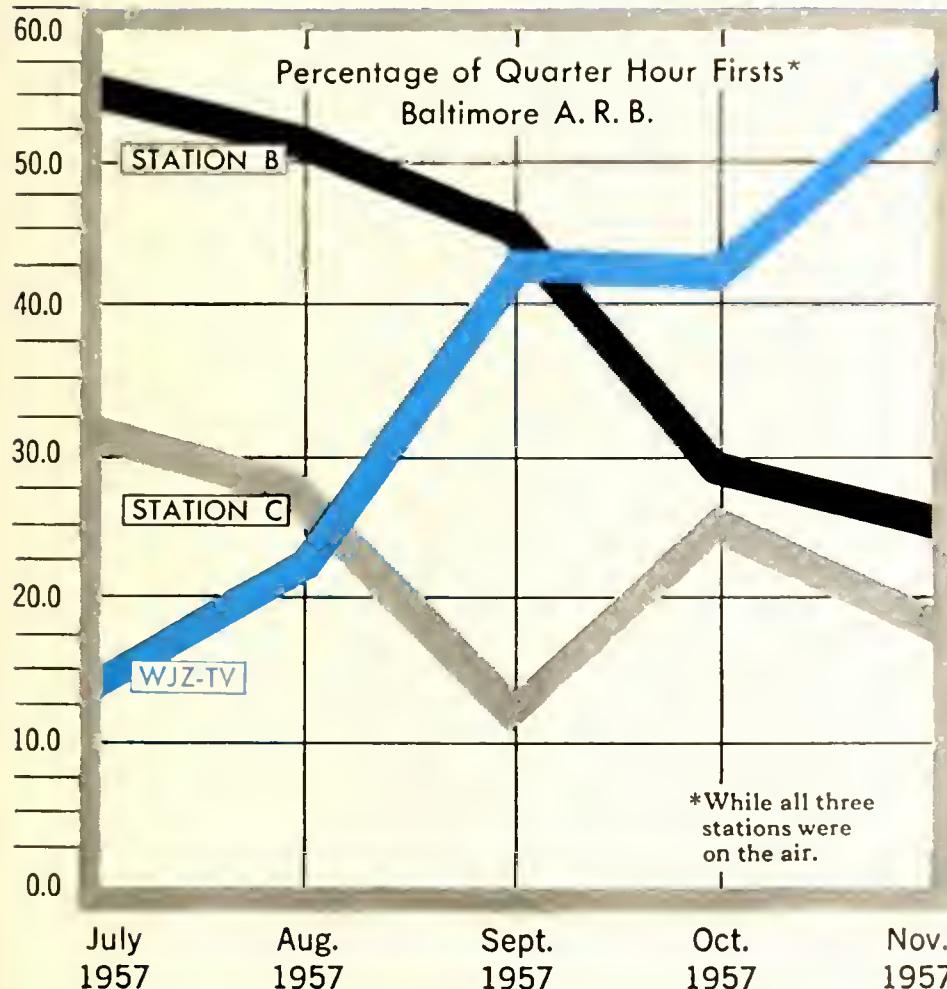
Specialist: The young copywriter showed up at the agency personnel department in answer to an ad for a food copywriter. "I've worked on a bread account," he told the personnel manager. "Splendid," said the p.m. "Because our account happens to be in bread also." "It was a rye bread," the copywriter went on. "Fortunate coincidence," said the p.m. "Ours is rye too." "Well, actually," the job applicant continued, "it was a sort of health rye." "You sound like just our man," said the personnel manager. "Our account is a health rye too. Tell me, was yours sliced or whole?" "Whole," said the copywriter. "Sorry, you won't do," said the p.m. "We're sliced."

Prestige: According to a recent survey these are the names most influential in selling soap, razors, etc., through endorsements: Marlon Brando, Elvis Presley, Rock Hudson, Mary Martin, Marilyn Monroe, Greta Garbo, William Holden, Mickey Mantle, Bernard Baruch and Dr. Jonas Salk. *Can't hardly recall when we saw our last Bernard Baruch tv commercial.*

in Baltimore

WJZ-TV

dominates



A fast picture of the big change in Baltimore TV shows that WJZ-TV, under Westinghouse Broadcasting Company ownership, has moved from 3rd to a dominant 1st place in less than four months!

The November ARB report on quarter hours shows that WJZ-TV is first in more quarter hours than the other two Baltimore stations COMBINED!

WJZ-TV	(ABC)	257 firsts
Station B	(CBS)	119½ "
Station C	(NBC)	90½ "

WJZ-TV DOMINATES IN SHARE OF SETS-IN-USE TOO!

Confirming WJZ-TV's dominance in the Baltimore TV picture, the November ARB figures for share of sets-in-use are:

WJZ-TV	(ABC)	37.9
Station B	(CBS)	34.0
Station C	(NBC)	26.7

Now... in Baltimore, WJZ-TV dominates. In Baltimore, more and more, no selling campaign is complete without the WBC station. Your Blair-TV man is ready to talk business, and so is Joe Dougherty, WJZ-TV Sales Manager (MOhawk 4-7600, Baltimore).





OUTSTANDING SALES MAN

IN PHILADELPHIA

With spiring new tower and spanking new transmitter—maximum height, maximum power—WRCV-TV gives you maximum coverage of the more than 2 million TV homes in the nation's fourth market.

With NBC's great entertainment lineup, plus leading local shows and stars, as neighbors, WRCV-TV's prime time availabilities put you next to the hottest programs in town.

With WRCV-TV's maximum coverage, superior programming, and choice adjacencies, combined, you sell more of the people, more of the time, in Philadelphia.

WRCV-TV • 3

SOLD BY NBC SPOT SALES

NBC LEADERSHIP STATION IN PHILADELPHIA